MILITARY MODELLING

STALINGRAD KV

Eastern Express new KV-1S Kit

TRUCKS & TRACKS

The best pictures from the show

OPEL WORKSHOP

Modelling vehicles in 1:76 scale

CELTIC VIGNETTE

Getting the best out of commercial figure kits

Euro Militaire 2000 new venue details inside...

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***ABOVE RIGHT:** Adrian Hopwood's Celts vignette uses 54mm figures from Time Machine and Elite Miniatures to create this scene. See how the models were planned to display as a group and how the groundwork was produced and the tree was made to act as a backdrop - and didn't at first run to plan.*

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***COVER:** Steve Zaloga's Eastern Express kit of the Soviet KV-1S in a snowy, scenic setting . Review and build of this new Russian injection moulded plastic kit begins on page 16. Inset is Spanish modeller Raùl Garcia Latorre's first 54mm, white metal figure kit just released under the sculptor's own 'label' of Latorre Models. See "Atten-shun!' beginning on page 54.*

DESPATCH

READERS' LETTERS

The Editor welcomes readers' letters for publication which must always be accompanied by the writer's full name and address. The address will be published in full if the letter is interpreted as a request for information to the readership. Otherwise, only the writer's full name will be published.

Letters are not, under any circumstances, altered or severely edited; however, they may be shortened because of space limitations.

The Editor is not necessarily in agreement with the views expressed in published readers' correspondence.

Letters to the Editor intended for publication should be addressed to
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PO Box 6017,
Leighton Buzzard
LU7 7FA
MilModMag@compuserve.com

Humber Gremlins

Dear Sir

It was good to see another article written by someone (Peter Brown) who has researched his subject matter in this month's magazine (Vol.30 No.3) about the Humber Armoured Car. However, the gremlins seem to have crept in where the references to the *Tankette* articles were concerned. Although the references for the specific articles were correct, my *Tankette* indices tell me that the series on the Guy and Humber by Harley and Moore actually ran from 24/4 to 25/6, with follow-ups in 26/2, 26/3 and 28/1.

Robert Lockie.

Well spotted and sorry about that everyone. Peter tells me that George Bradford's plans range has a Humber Mark II (plan No. B19) for anyone interested.
Email: gbradford@mo-money.com
Ed.

Manicmodels.com

Dear Sir,

There has been a lot of talk within the modelling world on bulletin boards/swap meets, etc., looking for the European-based model specialist company, Optimist Online Limited. Well, I have found them at manicmodels.com

I have spoken to a Richard there and they seem a great company with on-line Internet sales and every time I have looked at their Website they have added new products. Also, they will search for products for you.

Would you please put this into your next issue as it will save me trying to contact everyone I have contacted about it and help those that are still looking. Thanks for your help and maybe have a look yourself.

Chris Email:
chrisbortran@review-displays.co.uk

Just a Hobby

Dear Sir,

I am a modeller with over 50 years experience of this 'hobby' and I emphasise the word, 'hobby', because I truly believe that what I do and enjoy is just a hobby.

I hope that the two letters in 'Despatch' Vol.30 No.4 are the last we will see of this ilk. The space taken by these two ramblings is appalling to my understanding of modelling as an enjoyable pastime.

I hope that these two fellows will in future confine their writings to some other publication. Please confine the letters page to matters modelling as I think most modellers are like me, enthusiastic amateurs.

T.C. Regan.

Modellers Fund?

Dear Sir

J.J. Lewis's letter in 'Despatch' (Vol.29 No.15) caught my attention since, as a modern armour modeller myself, I'm in the same boat, and even wanting the same subjects kitted.

Mr Lewis' modellers fund is an ingenious solution to the problem, but I'm not ready to sign up to it just yet. After all, why should modellers need to pay up front in order to persuade manufacturers to produce subjects that would very likely prove commercially successful anyway? Demand for such subjects already exists, and the real 'modellers fund' is already out there waiting to be claimed by the first manufacturer to take the initiative to produce them.

The current overabundance of panzer-related products on the market is, perhaps, understandable given the popularity of the subject. However, the market is flooded with them right now, with a large number of companies competing to produce the same subjects, or otherwise find increasingly obscure ones in order to offer something new. Given that there is such intense competition in this field, manufacturers should perhaps consider whether modellers are really as *Wehrmacht*-obsessed as they believe them to be. I suspect there are still a large number of modellers not being offered what they want, while the rest are being offered far more products than they can buy. So why specialise at all? I would venture that many manufacturers would find a little more diversity in their ranges might actually improve profitability. If Messrs Tamiya, Dragon and Verlinden *et al* are stuck for inspiration, I would refer them to Mr Lewis' list, to which I would add a T-90, a Magach 7, an accurate M1A2 Abrams and countless others.

Incidentally, Mr Lewis (and many others) might be interested to know that a Korean company called 'Coree' are producing a range of very professional- looking full kits and update sets in resin and etched metal, including a *Bengurion*, a *Merkava* IIIB conversion and, for panzer fans, a *PzKpfw IV Ausf A*. Is there a UK source for this range? If not, I very much hope someone will consider importing them, as ordering from abroad is often difficult, especially if, like me, your Korean is none too hot!

Finally, I'd like to thank you for your excellent, recent coverage of armoured vehicles - particularly Esa Muikku's description and Karl Rosenlof's superb plans of the much-neglected (by model manufacturers) T-55.

One thing I really appreciate about ***Military Modelling*** is that as a research and projects-led magazine rather than a review-led one your content isn't dictated by what manufacturers choose to release, enabling you to cover a wide range of subjects. Keep up the good work.

Edward Granger.

"I like 'em that way"

Dear Sir,

As a reader and admirer of your magazine since its inception, I have followed the debates that have taken place in 'Despatch' over the years. I generally read the letters with interest, although it's disappointing when modellers find it necessary to be scathing and destructive to others in the fraternity.

While Hans Trauner's "archaeologist's view", criticising Phil Kessling and others, and Victoria Dennis's more recent letter about the Verlinden vivandière actually provoked this letter, it strikes me that most of the disputes and criticisms that occur in 'Despatch' pertain in one way or another to the question of historical accuracy. A few remarks on this issue might therefore be appropriate.

Having both studied and taught history at university level, I appreciate the necessity and value of good historical research. Nevertheless, there are some limitations in the idea of strict historical accuracy, especially when applied to our great hobby, which should be pointed out.

The first point is that, while in the study of history there are areas in which certainty seems possible, there are others where it is not. Precise uniform colours and shield designs clearly belong in the latter category. More fundamentally, historical research itself changes. Today's authoritative pronouncements often end up seeming ludicrously outmoded by tomorrow's standards.

Nor can it be said that we are inching closer to 'the truth.' Indeed, when we study 'historiographical' trends, or take a long view of figure modelling, things often seem to be going in circles. For example, about a decade ago the idea of naked *hoplites* achieved currency again, reminding many of us of Rose Miniatures' nude Greeks in the late 1960s, while nowadays (male) nakedness in figurines is generally associated only with Celts.

Secondly - and more subtly when we design, paint, or even look at a model there are issues at stake other than those pertaining to historical accuracy. Our attitude towards a model cannot fail to be influenced, even determined, by books, films, paintings and, especially, other models. Conventions and expectations exist in respect of how a subject has hitherto been depicted, and they will often dictate whether something looks 'right.' It cannot be wrong, for example, to base a model, either directly or indirectly, consciously or unknowingly, on one of those superb 19th century depictions of ancient, medieval, or Napoleonic events. In short, while archaeologists might imagine that they are proceeding scientifically, the work of the modeller, and even the historian, possesses obvious aesthetic components which should not be diminished or denied.

I should stress that I am not advocating an anything goes approach. You certainly do not want the *Garde Impériale* in tricornes! Yet even here it is interesting that Andrea and Poste Militaire have recently chosen to take splendid Napoleonic subjects directly from paintings. My point is simply that historical accuracy sometimes is not all it is cracked up to be, and that it is often not the real or overriding issue in any case. Above all, the notion of historical accuracy should not be used to belittle the painstaking and often superb efforts of others, or to stifle imagination and expression.

As for myself, I am still painting my Romans in (earthy) red tunics despite Dr Thomas' authoritative pronouncements. I do not have a problem with long-haired Celts or with winged helmets, be they Celtic or even Viking. Moreover, Napoleonic *vivandières* in dolmans, or flying *pelisses* for that matter, do not offend me at all. And while I know that not all *hoplites* had Corinthian helmets with crests and pretty devices on their shields, mine do - simply because I like 'em that way.

Dr Walter Kudrycz
Australia.

Italian AFVs

Dear Sir,

I would like to comment on the articles about two Italian vehicles which appeared in ***Military Modelling*** Vol.30 Issues 1 and 2. I refer, in particular, to Mr Zaloga's statement that, 'references on the M-13/40 are not as extensive as one would expect.' I do not think so. After my Armour in Profile No.14 (Colonel Simula was my co-author), plenty of books dealing with the 'M' tanks and assault guns, amongst others, were published after 1967.

First, in 1969, the book by Pafi and Falessi; reprinted in 1976 with drawings added. In 1972, my *Atlante No. 2*, which was also reprinted as an improved edition in 1982. Ralph Riccio's *Italian Tanks and Fighting Vehicles of WWII* published in 1975; my *Storia dei Mezzi Corazzati* (3 volumes) in 1976. Barlozzetti and Pirella's *Mezzi dell'Esercito Italiano 1935-1945* in 1986; my *Dalla Libia al Libano* (From Libya to the Lebanon, a pictorial history of Italian Armour) in 1989; Ceva and Curami's *La Meccanizzazione dell'Esercito* (the Army Mechanisation), in 1989; my *Motori* in 1994 (new edition in 1995); my *I Mezzi Corazzati Italiani 1939-45* (Italian AFV recognition manuals), in 1995, etc., and more books are going to appear in a few months.

A very useful guide for the 'M' tank modeller was published in 1993 by the Centro Ricerche Storiche, C.P. 174, 51016 Montecatini Terme, PT-Italy. This book has several detail pictures.

From Mr Zaloga's 'Steel Chariot' article on the M-13 and the other on the *Carro Comando Su Scafo M-14/41* yet to be published at the time of writing, I realise that there is still much confusion on the nomenclature and markings of WWII Italian tanks. Perhaps the *Caro Comando* model is the one that was published in *Corazzati*, No. 6/1999, the Italian modelling magazine as the model is the same, but I do not know about the text in ***Mil Mod*** yet.

In fact, Italian vehicles can be identified not only by the external differences of each mark, but also by the registration number plates. It should be obvious that a vehicle manufactured in 1941 (the first command vehicle was registered 4443), was to have a lower number than another built in 1942. So, 3671 is doubly wrong. Using, then, the same markings seen painted on the earlier vehicles, is at least imprudent and leads to another mistake.

The same can be said of Mr Zaloga's model which is a real masterpiece, apart the excess of weathering for tanks whose active life was generally from 800 to 2,000 km. Early M-13s, up to and including the ones issued to the VII Battalion were grey-green. The latter were repainted near Tripoli before going into action. Mr Zaloga's model bears the V Battalion number, but the tank number plate, 3571 belonged to an M-41. The number 32 is doubly wrong; it should be white, not red, and the Roman 5th never was part of the 32nd *Ariete* Tank Regiment which started with the VII. Moreover, every 'M' tank in R.E. service always sported the air recognition marking, either a white cross or disc, or both. As a consequence, and despite the wonderful colour photographs, we are far from the 'real thing'.

Back to the command vehicle. The aerial of the command vehicle cannot be simply iron rods: a close examination of the pictures will show what they were like; thin, tapered, 1.8 metres long and starting, from their bases, with small horizontal discs and ending with a very small button. Even their rear support was thinner.

In the interior, I did not see the metal rings in the rear of the crew compartment where the range finder was carried when not in use (see pictures in *Dalla Libia al Libano*, page 145).

I'm not criticising what other people do, but simply ask them to be more accurate when modelling Italian subjects with at least the same care lavished on other items.

I do not know how popular Italian model kits really are among the readers of ***Military Modelling***, but I think that once the German prototypes and even mere projects have been explored in depth, there will be space for the sundry military vehicles made in Italy, thousands of them, from staff cars to heavy half-tracks - which helped the *Wehrmacht* to resist until Spring 1945.

Dr Nicola Pignato
Italy.

Italian books on Italian vehicles are not readily available outside Italy and most, sadly, are not in the English language. And how many of those listed are still in print? Steve Zaloga, perhaps, was referring to this point. I know from reader feedback that the two modelling articles to which Dr Pignato refers were popular and well received. Also, adding weight to the theory of the popularity of Italian vehicles amongst modellers, an Italian SP gun diorama, by an Italian modeller, won Best of Show at Trucks and Tracks! However, this is reaction to the subject at a UK model show and should not be taken as an indicator of the popularity or as an increase in interest for Italian WWII vehicles in model form. Ed.

CRIES FOR HELP

● I have a strong interest in military history of the mid-18th century, (specifically 1720-70) and I'm finding great difficulty in locating information on Spain or the various Italian states such as Naples and Piedmont-Sardinia. I believe there is a book (Published by Helion & Co.) on the Royal Sardinian Army 1750-1773 by Ales and Brandini, but I have yet to find a copy. Can anyone help?
Peter Ratcliffe, 81 Chamberlain Place, Walthamstow, London E17 6AZ.

● I am after photographs of the engine deck of the French Panhard 178 armoured car. I will gladly pay for any photographs, photocopies and postage.
Glen Fisher, 10/79 Wattle Street, Tuart Hill, WA 6060 Australia. Email: glenmfish@hotmail.com

● Does anyone have information on the Polish Legion of World War One? I saw a print of a lancer once and have been unable to find out any information on them. I'm also trying to fill out my collection of War Monthly magazines, especially Nos. 71, 57, 55, 43, 23 and 73 and I will buy at trade.
John Pauly, 2836 Pleasant Avenue, Lakeview, NY14085 USA.

● I am (desperately) looking for 120mm figure kits from Mike French's Tiny Troopers range of the Zulu War period - TT/MCZ, TT/LIZ, TT/NGZ, TT/HZ. TT/JPZ, TT/IZ, TT/BZD, TT/GEZ, TT/JBZ. I have three of the figures - TT/PTZD, TT/SBZ and TT/BLZD, two of which I bought in Rome and the other from Historex Agents of Dover.
Flavio Nicolai, Viale Lina Cavalieri 94/B, 00139 Rome, Italy.

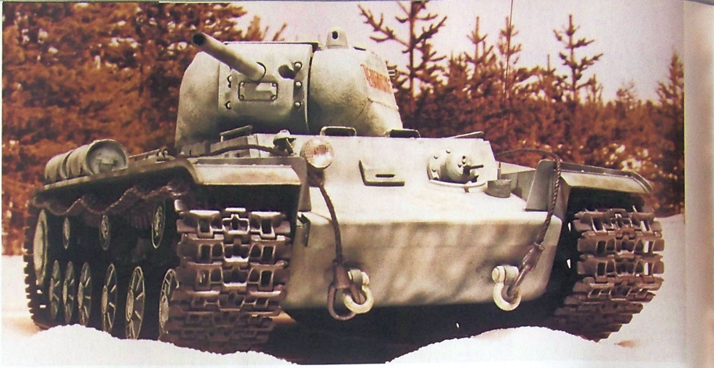
● I am looking for scale drawings (preferably 1:35 scale) of the M113 Bridge layer version and the internal details of the M132 flame-thrower version. I will reimburse all costs. I am currently preparing digital scale drawings of the M113 Saladin and Scorpion Fire Support Vehicles' internal details, so I can supply these to any M113 enthusiast.
Mr D.J. Hawkins, 22 Boundary Road, Maryland, New South Wales, Australia.

● I am currently searching for Verlinden Productions VP8-259 Vietnam Artillery Gun Position. Can anyone help?
Mr V.B. Nicholls, 38 Lucas Road, Colchester, Essex CO2 7ER.

● I would be grateful for any information regarding the availability of two illustrations depicting scenes in Woodbridge during the Napoleonic Wars. One is of the Suffolk Yeomanry during the 1790s standing by the pump house and the other depicts the regiments garrisoned in Woodbridge standing in front of the town hall. Both illustrations are by Peter Kemplay who had a shop in nearby Framlingham before relocating to Skipton in the 1970s. These pictures are on display in the dining room of the King's Head in Woodbridge. I would also like to hear from anyone who has any information on Woodbridge Barracks during the 18th/19th centuries.
Jon Page, 1 Station Cottages, Main Road, Marlesford, Woodbridge, Suffolk IP13 0AG.

● I am looking for a UK distributor of the Hudson and Allen Studios range. Model Search International who used to stock them appear to be no longer in business and I have no idea of where to look.
David Eyles, Flat 5, Thamesfield House, Russell Road, Shepperton, Middlesex TW17 9HP.

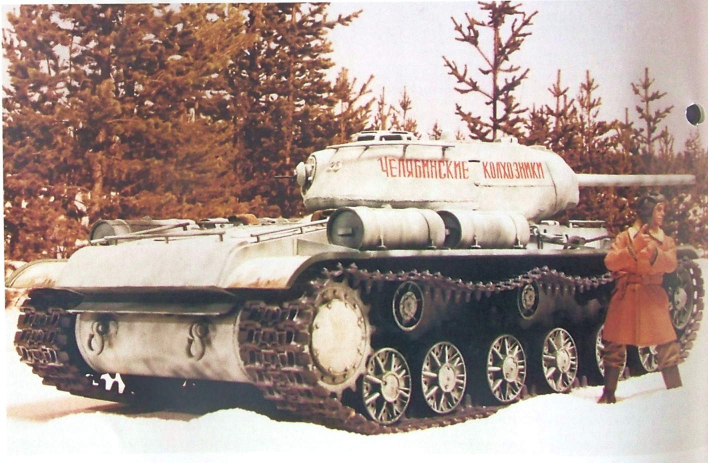
● I am an Italian modeller looking for a source of the 1:35 scale figures by C.D. Yoshi of Japan. Can anyone tell me where I can buy these figures in Europe or the USA using my Visa card?
Mario Stefani, Via Ferrovia No.21, CAP 84080, Coperchia di Pellezzano, Salerno, Italy.

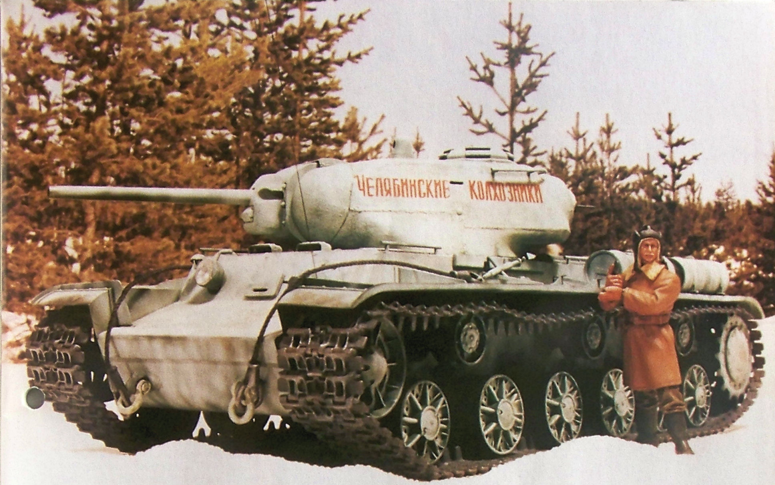


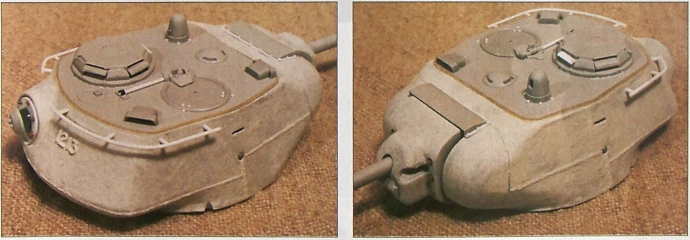
Stalingrad KV

Steve Zaloga builds a 1:35 scale kit of the Soviet KV-1S tank from new Russian manufacturer Eastern Express

New kits from traditional sources in Asia have been sparse over the past year, but there has been a steady trickle of new models from the former Soviet Union. Eastern Express is a new firm based in Russia, and their first kit is the KV-1S heavy tank of 1942. It might be mistaken as a 're-do' of the old Tamiya kit, but is, in fact a significantly different version of the KV tank, with a smaller turret, revised hull, and different road wheels. It is a particularly interesting variant of the KV series as it was the version that fought at both Stalingrad and Kursk. While more difficult to assemble than the 'top-line' kits, it builds into an accurate and attractive model with a little extra work.







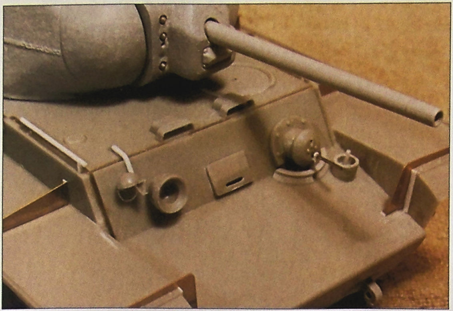
ABOVE LEFT: The rebuilt rear machine-gun position and the Slater's plastic numbers used to reproduce casting numbers. Handrails were added from plastic rod. ABOVE RIGHT: The turret during construction showing the hobby putty texture added to enhance the cast effect, as well as the weld bead on the turret sides. The weld bead around the turret roof plate is made from stretched sprue softened in liquid cement.

Historical Background

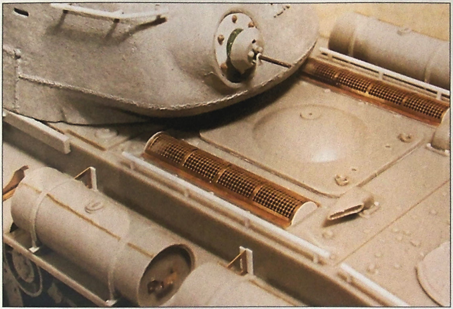
The KV-1S was the last significant version of the KV tanks series. It was developed in early 1942 after complaints from Soviet troops that the KV-1 was too heavy and not mobile enough. In an effort to pare down its weight, its armour was reduced, and a new turret was developed that was considerably smaller than the standard KV-1 cast turret. Other changes included a revision of the rear engine deck with the final panel being sloped downward to a greater degree, and the use of different road-wheels. The new version was designated as KV-1S (S = *skorostnoi*, speedy!) The KV-1S was accepted for production on 20th August 1942 and a total of 1,106 KV-1S were produced through April 1943 when KV-1 production finally ended.

Soviet tank troops were still not happy with the KV, preferring more T-34s instead. As a compromise, in October 1942, KV tanks were ordered removed from the mixed tank brigades and used instead to form separate heavy tank breakthrough regiments for use by army commanders in assault and infantry support missions. Curiously enough, newly arrived Churchill tanks were placed in the same type of regiments. The first KV-1S were issued to the new regiments in November-December 1942, in time to take part in the titanic struggles around Stalingrad. The Don front had several of these heavy tank brigades. The new 1st, 5th, 6th, and 9th Separate Guards Breakthrough Tank Regiments. with the KV-1S and the 48th with Churchills served with the 21st Army while the 7th Separate Guards Breakthrough Tank Regiments served with the 65th Army along with two Churchill regiments.

Some KV-1S were delivered to regular tank brigades in spite of the reorganisation and the best-known of these was the 121st Tank Brigade. This particular brigade was equipped with the KV-1S in December 1942 on the basis of donations from agricultural collectives in the region around the Chelyabinsk tank plant. When turned over to the unit on New Year's Eve, the tanks were painted with the inscription *Chelyabinskie Kolkhoznik* (Chelyabinsk Collective Farmer). On 26th January, 1943 the unit was dispatched to Stalingrad as part of 21st Army, and it later supported the 62nd Army. The brigade was later redesignated as 27th Guards Tank Brigade as a result of its performance in the Stalingrad campaign and I decided to build my KV-1S in the markings of this unit.



ABOVE: The hull front area showing the Eduard photo-etch fender braces in place, the electrical conduit for the light and siren, and the hollowed-out triangular siren. BELOW: The engine deck area showing the Eduard photo-etched screens over the radiator openings. Also evident in this close-up are the hollowed-out exhaust stubs, the handrails, the weld bead and handles added to the fuel tanks, and the new machine-gun barrel. The turret has been primed for final painting.



Preparing the Project

The new Russian firm Eastern Express (*Vostochniy Ekspres* in Russian) has been advertising its new KV kits for well over a year in the Russian hobby magazines. When in Moscow in the summer of 1999, I spoke to some Russian friends about the status of the project and they told me they had seen test shots. They were not very complimentary about the kit, but said that the company was holding off release to remedy some of the problems. So I was not certain how the kit would turn out, whether it would be rough like the Skif and AER kits, or better like the Zvezda and Alan kits.

In February, I got an Email from Bob Lessels of Eastern Front Hobbies mentioning that he had a small batch due into the States, and I immediately ordered one. Bob has good contacts in Russia, and is one of the first companies in the States to get new Russian kits and books.

The KV-1S is, in fact, one of four kits being released by Eastern Express, the others being derivatives of the basic KV-1S. These are the first plastic kits of this family in 1:35 scale, though some have been covered in resin conversions before. The KV-8 'flame-thrower tank' was released at the same time as the KV-1S and differs in having a different mantlet and gun tube. Some of the kits apparently include parts for both. Two future derivatives are the KV-85 and the SU-152 *Zvierboi*. Eastern Express is also beginning to advertise a family of BT-7 kits, though release dates have not been specified.

The kit arrived, and I took a quick look. The kit is moulded in grey plastic, with vinyl tracks in two sections per side. My first impressions of the kit were somewhat mixed. Although it looked fairly sound, there is a fair amount of flash, but I must say that the more I worked on the kit, the more I was impressed with it. Make no mistakes, this kit is not Tamiya quality and the parts' fit varies from good to rough, and it takes more effort to assemble than the average Tamiya or DML kit. On the other hand, it is dimensionally accurate, and the detail is often quite good. In fact, the lower suspension is considerably better than the old Tamiya kit, having separate suspension arms and very nicely detailed drive sprocket and idler wheels.

I compared the kit to drawings I have from the technical manual and to an excellent set of scale plans by Sergei Oreshin that appeared in a 1999 issue of the Russian modelling magazine, *M-Khobbi*. The kit appears to be very accurate dimensionally according to these sources.

After looking at the kit track, I decided immediately to replace it with a link-to-link set. The KV had noticeable track sag, which makes it ideal for link-to-link and so I settled on Model Kasten's SK-7 workable track which I got from one of my local dealers, Tiger Productions. I already had a set of Eduard KV-1/2 photo-etch (35 078) on hand which is useful for the screening over the radiator intakes and the fender braces.

Lower Hull and Suspension

I decided to tackle the hull and suspension first. The hull comes in separate parts instead of the one-piece hull pan typical of Tamiya kits. The fit of these parts is barely adequate, and they take a fair amount of seam work once dry. The suspension arms and suspension stops are all separate, which creates a more accurate suspension than the anaemic parts in the old Tamiya KV kit. Aside from cleaning up the parts, the main problem with this assembly is the loose fit of the suspension arms into the square sockets on the hull side. Unfortunately, the fit is very loose, and it is not possible to accurately position the arms evenly without some serious attention.

There were at least three styles of KV-1S wheels and the kit comes with two. Of the two sets, one set has a rather odd bevel along the forward edge, but fortunately the style I planned to use was better in this respect. These parts take some serious cleaning work as they have a significant seam running down through the centre of the rim. I glued on the inner road-wheel, but left off the outer road-wheel to make it easier to paint.

The Model Kasten workable tracks are beautifully moulded, but need care to clean up and assemble. There are a number of other sets available including Friulmodel white metal tracks, so modellers have a choice if they want to customise their model with separate link tracks. I did not seriously contemplate using the kit tracks, and so I can't firmly state how well they assemble. They come in two separate strips for each side, and the detail looks OK, though shallow compared to the separate link tracks.

Upper Hull

The upper hull comes moulded as a single, large piece, much like the Tamiya kit. At the outset, I decided to replace the screened openings over the radiators which are strangely depicted in the kit. I do not have enough good photos of this part to be certain how it differed from the standard KV-1 screening and it appears on some photos that the front portion is somewhat 'squashed', but I'm not certain if this is how it was manufactured or what happened to it once in service. I decided to stay with the standard KV style depicted on the Eduard photo-etch brass sheet which means cutting away the kit moulding and cutting open the rectangular opening below it. I did the rough cutting using a Dremel Mini-mite power tool, and then switched to files once the heavy work was done.

The kit fenders are a bit thick, measuring about 2.1mm at the edge when they should be closer to 1mm. This is largely due to moulding limitations. I used the usual modellers' trick of thinning the ends to a knife's edge by scraping the bottom edge of the fender with a hobby knife blade, followed by some fine sanding to feather the trimmed area, once the proper thickness was reached. The kit fenders are substantial enough to be thinned quite a bit and this certainly helps the overall appearance of the model without having to resort to building a new set of fenders from sheet plastic.

The hull detail on the kit is quite nice, right down to the slightly ragged edge of the armour plate where it butts up against the roof plates. I decided to modestly improve this detail by adding some weld beads using stretched sprue at the joints of the plates, based on photos I had of the KV. To produce the weld beads I cut some sprue into appropriate lengths, then let it sit in a puddle of liquid cement on a metal surface; I used an old steel ruler. Once the plastic started to get a bit mushy, I transferred it to the model and then worked it over using a dull hobby knife blade. This took quite a bit of time and, quite honestly, it's hardly noticeable on the finished model! The one area where this technique worked best was around the turret roof plate, and on the hull rear where the weld beads are more prominent.

I replaced the kit fender braces with the photo etched parts from the Eduard set, but they need to be shortened a bit as the KV-1S fenders are narrower. On studying photos, I could not determine any rhyme or reason to why some of the braces were open hollow types, and others were the solid style. I have photos of some KV-1S with all solid, and others with a mixture of solid and hollow in various patterns.

The kit fuel drums are quite decent once they are cleaned up. However, the standard pattern appears to have been three tanks on the left side and two on the right and the kit only provides four. I cheated by adding the braces for the fifth on the left side from the Eduard photo-etch sheet, as though the drum had been removed. I cut off the handles at the ends of each drum and replaced them with an open handle made out of thin sheet brass stock. I also added a thin weld-bead along the tanks.

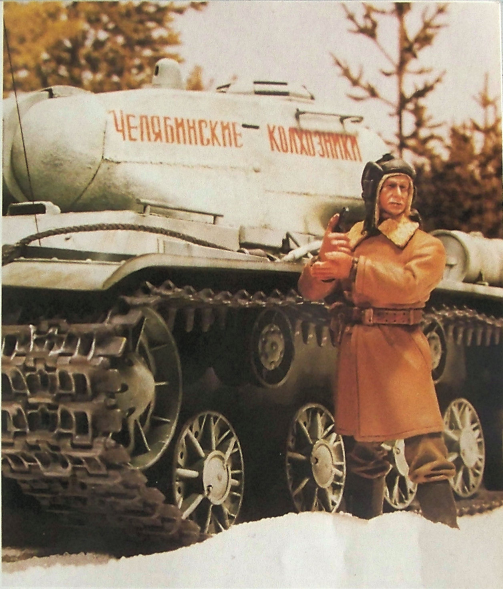
The rest of the upper hull details mainly came from the kit, though some of these needed serious clean-up work - such as the siren on the hull front. I also added the wiring pipe between the headlight and siren, and the electrical cable leading out of it. I hollowed out the two engine exhaust stubs using a power tool and fine cutting bit. The under-hang on the rear of the KV was usually enclosed by screening, so I added a small frame around the inside of the opening, and then attached a piece of extruded aluminium screening into the opening. The kit comes with the handholds seen on tanks manufactured in late 1942, but I replaced these with new parts made from plastic rod as the kit parts would have been so difficult to clean up.

The Turret

I spent more time detailing the turret than any other section of the kit. The turret is reasonably good straight out-of-the-box, though some improvements can be added. The rear machine-gun position has a rough presentation of the plate where the gun is mounted. I carved out this area, and replaced the plate and backing with separate pieces to get a cleaner representation of the mounting.

The kit turret has a reasonable representation of casting effects, but the rear machine-gun position must be faired in, thereby smoothing some of this effect. To enhance the casting effect, I 'painted' the turret with a mixture of hobby putty and liquid cement. I added a set of prominent casting numbers on the turret rear from Slater's plastic numbers before adding the casting effect. Once the putty was dry, I added the prominent weld joints by masking the weld lines and then painting in a thin line of hobby putty thinned with liquid cement. After removing the tape, I cleaned up the lines and added a little roughness with a small pointed tool. Once everything was dry, I primed the surface as the hobby putty can act a bit porous when using acrylic paints.

A few small details can be added to the turret, such as the metal flange running around the base of the gun mantlet cover, and the rivets around the base of the gunner's periscope. I also opened up the side view ports by hollowing out slits from behind with a power tool, and then carefully cutting them open. After the model was painted, I installed some 'glass' using a piece of glossy black photographic negative material. I also added the turret handrails around the rear which were not provided in the kit.



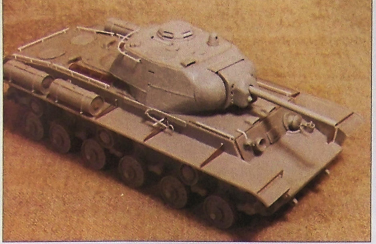
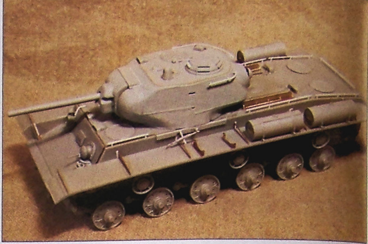
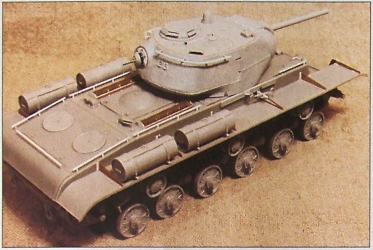
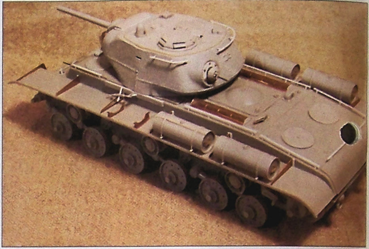
Colours and Markings

The kit includes markings for five tanks. This includes the red marking *Moskovskiy Kolkhoznik* for a white tank from the 59th Independent Tank Regiment; an intricate set of presentation markings of a 5th *Zaporozhe* Tank Regiment vehicle named after I. D. Papanin; two green tanks with white tactical numbers from the 26th Guards Tank Regiment in Latvia and the 6th Guards Tank Regiment; and another green tank with white tactical numbers (22) and a white turret number from the 26th Guards Tank Regiment from Berlin in 1945. This latter marking is not correctly shown on the instruction sheet and should have a band around the turret as shown in the illustration in my Osprey Vanguard on the KV tank.

I wanted to do a white, snow camouflaged vehicle from Stalingrad, and at first I planned to do the well known scheme of the 59th Independent Tank Regiment with *Moskovskiy Kolkhoznik* painted in red on the side as provided by the kit decals. However, on looking at photos of these tanks, I realised that they were fitted with the one style of wheel not provided in the kit. This third style had, instead of circular holes like the two kit wheels, holes shaped like a slice of pie. These would be very difficult to cut uniformly in 24 wheels, so I dropped this idea very quickly. I had photos of another white KV-1S from Stalingrad, from the 121st Tank Brigade with the inscription *Chelyabinskie Kolkohoznik* as I mentioned earlier. The problem was to come up with a decal for this marking.

Making the Markings

I recently noticed that the US hobby distributor Micro-Mark was offering sheets of coated clear decal sheet suitable for use in ink-jet

The finished model before painting.

printers. The problem until now has been that normal clear decal sheet would not work properly in ink jet printers since the ink beaded up and wouldn't dry properly, making a liquid mess. I ordered a package of five sheets (82272 decal sheet) along with the fixative (item 82276) required to keep the ink from running after printing.

To prepare the artwork to print the decal, I scanned a photo of a tank from the 121st Tank Brigade which had a clear view of the marking, and then I used Adobe Photoshop to manipulate the image. This involved using skew and distort commands to remove the perspective from the photo of the marking. Other programs can do this, but I happen to prefer Adobe Photoshop. All of this will be gibberish to modellers who have not used a computer graphics program, but I suspect that an increasing number of modellers have access to such capabilities either at home or at the office.

The resulting marking was too muddy to print a clear decal, so using the layer effects in Photoshop, I traced the marking in red a bit larger than double the final size. In the end, I had a clear illustration of *Chelyabinskie Kolkhoznik* and I printed it out in its original full size of about 5 inches to see how small it would have to be to fit properly on the turret. I determined the marking would have to be 1.8 to 2 inches long. I reduced the image size and made up several sets of the marking in differing lengths and printed it off on my Hewlett Packard ink-jet printer.

This worked quite well, but there are some significant limitations in producing decals in this fashion. To begin with, ink-jet printers do not print white, and rely on the paper for this colour. So it's not possible to produce white markings unless you have access to a limited variety of printers such as the ALPS printers that can print white. In addition, the ink-jet printers spray on a very thin layer of ink and the resulting decal is almost transparent. This is fine for an application such as a red marking on a white snow background, but would not work well on a coloured marking on a dark vehicle; for example, a yellow marking on an Olive Drab vehicle. However, there are white decal sheets available, and so it should be possible to use this technique to create some intricate markings.

Whitewash

The tanks of 121st Tank Brigade were painted in white-wash over the usual Soviet dark green. I wanted to show the tank as it would have appeared after a few weeks of tough campaigning, not in the original pristine whitewash. So I started by painting the completed model in Tamiya Deep Green XF26 as the base colour. Then I went over this with Tamiya Flat White XF2 using an airbrush set for a very fine pattern and gave it an irregular coat. I left a lot of green areas on the suspension, as the Soviet units don't seem to have taken much care in painting the undersides of the tanks as well as the upper surfaces.

Instead of using the usual raw umber wash, I used a dark green oil paint thinned with mineral spirits for the wash, to create the impression of the white paint missing the deep recesses of the vehicle. Some care has to be taken with this not to coat the white finish with too much green. Finally, when the wash was dry, I went over the finished model by dry-brushing a mixture of Humbrol white and Titanium White oil paint over the surface to add further irregularity.

Crew Member

To 'crew' my tank, I looked around for a Soviet tanker in winter garb. There aren't too many, but fortunately, Warriors recently released a very nice figure sculpted by Brian Stewart (Russian Tanker-Winter Dress 35277). This is a beautifully sculpted figure, but mine was marred by a casting problem on the right leg where the mould was seriously out of alignment. This took quite a bit of work to correct. If I had more time, I probably would have returned the figure to the manufacturer for a replacement, but being in a rush to finish, I cleaned up the figure and proceeded to paint it.

In Conclusion

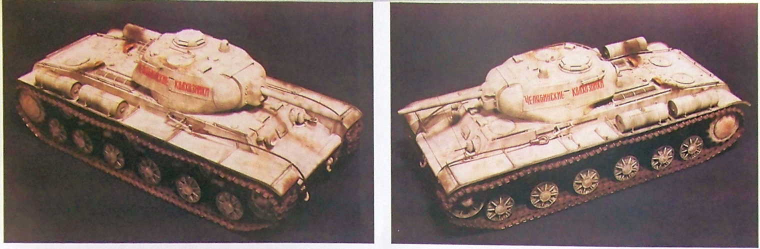
Overall, the Eastern Express KV-1S proved to be a nice project. It is certainly a greater challenge to a modeller's assembly skills than a Tamiya kit due to the clean-up and assembly problems. But it is basically a very sound model that simply needs a bit of extra work.

Availability

Eastern Front Hobbies, PO Box 783, Madison, AL 35758 USA (www.easternfronthobbies.com) Source for new Russian tank kits and books.
Micro-Mark, 340-2708 Snyder Avenue, Berkeley heights, NJ 07922 USA (www.micromark.com; Tel: 800-225-1066) clear decal sheet for ink-jet printers.

Photographic References

New Vanguard 17, *KV-1 & 2 Heavy Tanks 1941-1945* (Osprey 1995) Includes schemes for three KV-1S and one KV-8 flamethrower.
Stalin's Heavy Tanks in Combat 1941-45 (Concord 1997) includes photos of KV-1S in combat. ■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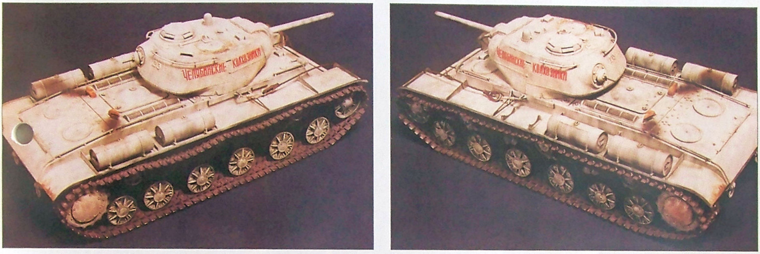
The finished model after painting.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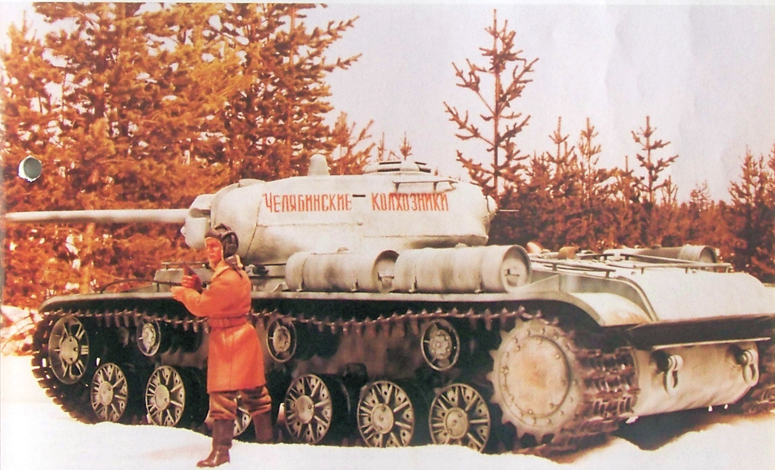
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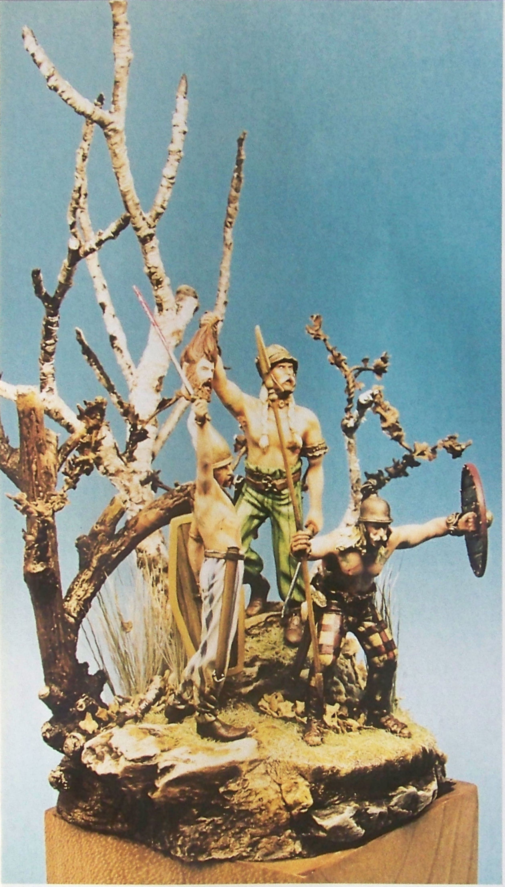
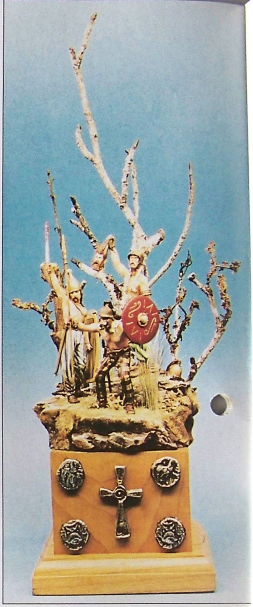
The finished model in a scenic setting.



Celtic Tub Thumping

Adrian Hopwood produced a vignette using three 54mm Celtic figure kits from Time Machine and Elite Miniatures' ranges and converted one of the figures to fit into the scene he had planned



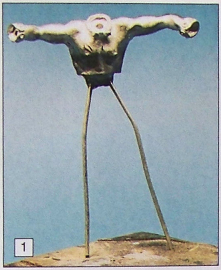
The completed vignette. The height of the trees was increased by added further branches.

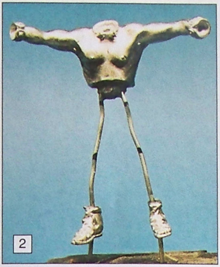
This is an idea that stemmed from two sources. First, because the Editor passed on to me one of Elite's miniature Celts; and second because my attention and imagination was caught by a figure sculpted by Rendall Patton for Time Machine Miniatures holding a head that had been severed from an opponent. The two figures looked like they would combine to make a nice duo, but could I squeeze in a third?

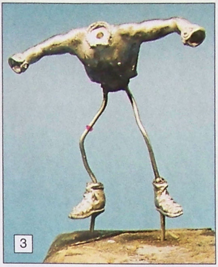
The Idea

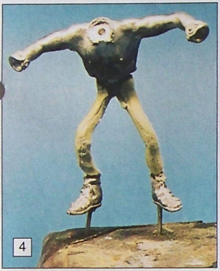
My idea was to have the little group facing off to some unseen opponents, and seeming to be issuing a warning/challenge to those opponents, a sort of, "Look what we've done to one of you and we'll do it to the rest of you if you like!" As for the title, well, I heard someone use the term some time ago (I suppose in a similar manner to the song that was in the music charts last year), the meaning being that someone was making lots of noise about how good they were. Now, wasn't that easy? However, I'm sure there's a better way to come up with ideas!

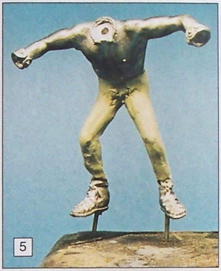
The only thing I needed was a third figure that was in a semi-crouching position, arms widespread, with a grimace or shouting face, and in the right scale. Of course, there was nothing available, so I had to convert something. The easiest option was to use another

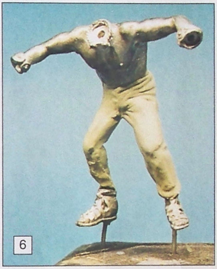












1. Conversion of the Time Machine Celt begins with brass rods for the legs drilled and glued into the torso. 2. The feet were cut from the kit, drilled out to accept the brass wire of the armature. Positions of leg joints are marked on the wires for bending to the crouching position. 3. Wire armature bent to a crouching position. 4. Limbs set with Milliput. 5. More Milliput is applied to flesh out the armature. 6. First the left trouser leg was formed.

of the Time Machine's range, that of a Celt running down an incline. I'd have to scratch build new legs, but at least everything else was right. Oh, if only things were that easy.

The Basic Models

I suppose I'm going to have to compare the models at some point and of the three, I personally like the sculpting of the Elite kit. It's a bit effete, but the sculpting is in proportion, and the casting is good. The parts fit together well, and it's no trouble to clean up. The biggest bugbear with this one is that everyone and his dog has seen sculptor Raúl Lattore's version, and his sort of puts every other paint job into the shade!

The only other problem is that the Elite model is slightly smaller that the Time Machine ones. There's not that much in it, and I suppose it adds realism as not all people are the same height. It's worthy of note though to check things like this if using models from different companies to make up a vignette or diorama. The Time Machine models are fine, but there's one minor problem with the figure holding the head, in that the raised arm hasn't been sculpted to compensate for body movement at the shoulder and front of the chest. This can be stepped carefully around by simply adding a small amount of Milliput to the right shoulder, and raising the position of the shadows slightly when adding the paint to the chest area.

The only complaint I have with the third figure, apart from me messing about with the legs, is that the upper arms are unevenly sculpted. Short of re-sculpting the arms (come on, I've done the legs!) there's not much can be done. It's not glaringly obvious on the finished vignette, but it may be of some concern if the model was to be used as a stand alone piece.

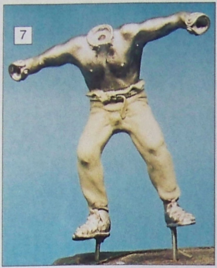
Both the Time Machine Miniatures figures were well cast, the white metal alloy seeming to be slightly harder that used for the Elite model. The model I chose to convert was one of the older releases from Time Machine which I got about 18 months ago at the York show. The one thing that impressed me then with these offerings was the inclusion of lots of information about the Celts, not only their battles, but a background to their way of life.

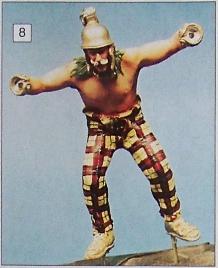
Off With His Legs!

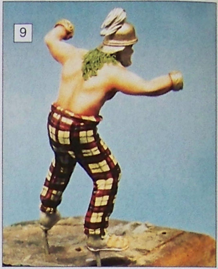
In this article I'm only going to cover points that I haven't touched on before. Beginning with the Celt at the front of the scene, this figure is a relatively simple conversion, in that only the legs and hips need to be made. The original figure is running down a hill, arms outstretched for balance making it excellent for the scene I had in mind. The upper torso was left well alone. I used the shoes that came with the kit, simply by cutting them off the legs at a point just above the ankles. These were then drilled to accept a wire that would pass all the way through them and anchor the model to the base. **Photo 1** shows the upper torso minus hands, weapons and shield, all of which are moulded separately. The wire has been glued into two holes drilled up into the body. **Photo 2.**

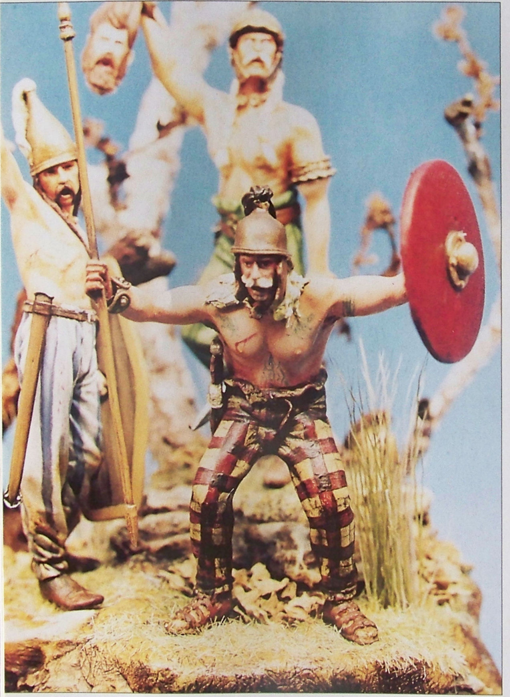
Using the kit legs as a guide, I marked off the approximate points of the hips, knees and ankles. It's important to get these right, and as the original legs seem to look all right, it seemed logical to use these rather than having to resort to calculations. In **Photo 3** the legs have been bent into roughly their final position. At this point they look way too long, and this is why measuring them correctly is so important.

Once they're filled out with putty, they look shorter and more in scale (**Photo 4**) and some Milliput is added to fix the shape of the legs (**Photo 5**) and yet more Milliput was added to fill out the basic musculature and give a rough form to the legs and groin. **Photo 6** shows the left-hand trouser leg added, and I don't reckon to be the best in the world at this by a long way, but as a fairly 'jazzy' pattern will be painted over this, any detailed sculpting is going to be pretty much

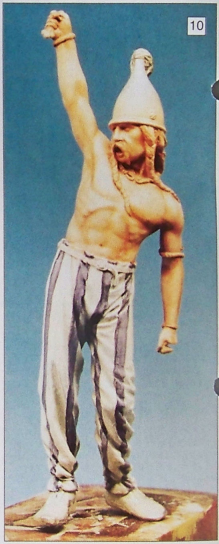






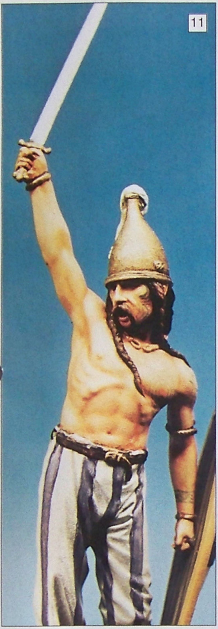


The converted Time Machine figure. His shield was painted with designs as can be seen in the overall shot of the finished model.



lost anyway. The completed figure before priming and painting looked like **Photo 7.**

The belt was added from some plastic card, adding plenty of liquid glue to this to soften it and make it form around the waist. The end of the belt is formed from a little spare Milliput. I cheated and sculpted the upper edge of the trousers flapping over to hide the belt buckle - simply so that I didn't need to make one! show the model once painted with hair added from Duro putty. This is the first time I've used this stuff (although I've had it lying around my workbench for nearly two years!) I must admit I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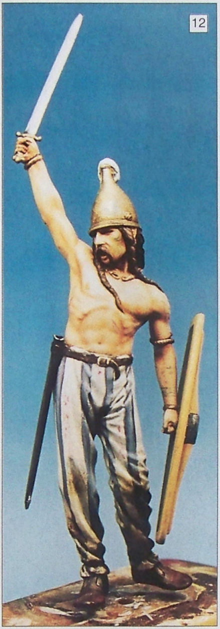
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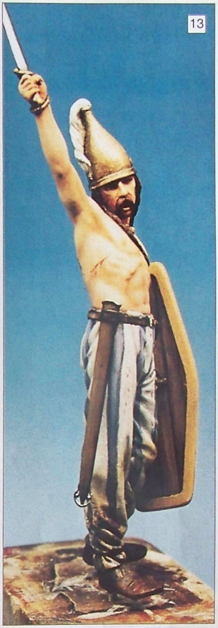
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7. Sculpting of both trouser legs complete, ready for final adjustments and priming. ***8.*** *Painting the converted figure.* ***9.*** *Rear view shows extra hair has been applied with Duro (Kneadatite) epoxy putty - showing up green at this stage.* ***10.*** *Painting the Elite Celt gets under way.* ***11.*** *The tattoo on the wrist of the shield arm is just visible in this photo.* ***12.*** *'Mud' on the trousers and spattered onto the arms is representative weathering on the Elite Celt.*

can see why sculptors the calibre of Bill Horan use it because it really is great for hair and other fine detail. (**Photos 8** & **9**).

Painting

All the figures were painted in basically the same manner - oil colours over an acrylic undercoat. The trousers were painted in a single colour to begin with, these were very pale blue for the Elite model Prussian Blue and Yellow Ochre mixed in equal amounts for the trophy hunter and Yellow Ochre for the man with the temper tantrum. These were shaded and highlighted as if they were to be left as a single coloured item of clothing. Once dry the pattern was added. Dark blue lines on the Elite figure, these having smaller lines inside them of a lighter colour which gave highlights to the material. **Photo 10** shows the trousers and the skin areas painted.

Photo 11 shows the completed figure with belts, tattoos and metalwork completed. **Photos 11, 12** & **13** show how I've dabbled in weathering the Elite figure slightly, which amounted to adding mud to the arms and lower legs evidence of a running battle, fought over typically North European mud and muck. I added Burnt Umber oil colour to an old brush for the mud on the legs, stippling this almost to a dry brush over this area to achieve a 'ground-in' look. The arm was spattered with thinned-down oils, using black and Burnt Umber mixed to get a decently strong dried muddy water effect.

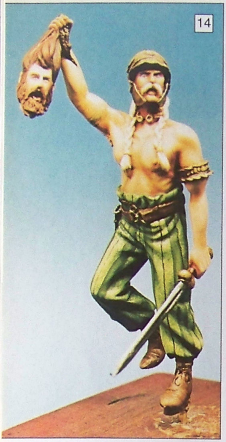
For the bad tempered fellow a red/brown mix for a crossed band pattern on the trousers. Wherever the horizontal and vertical bands crossed each other, a square of darker brown was added. Once all this dried, black lines were added between the red / brown bands, and cream coloured lines were added over the top of the red / brown bands to create a basic tartan. I finished this off by giving the trousers several thin washes of a dark brown ink. This was to tone down the brightness of the colours, these being muted nicely with the additional washes, and also looked used and dirty with this addition.

Photo 15 shows the completed model, in place on the groundwork.

For the 'Trophy Holder', I thought I'd stick to the striped pattern of the Elite model, mainly because I think it's more striking, and nothing at all to do with the fact that it's far easier to paint! This was added with a pale green stripe, with a very fine black line in the centre of each. **Photo 14** shows the finished figure before it was added to the base.

Tattoos

Although these figures are 54mm high that doesn't stop one from trying to paint on tattoos. I think the 'make or break' of tattoos on any scale of figure model is down to the colour. Get that right, and the rest is just artistic license. Do I, therefore, think I've got it right? Well maybe, but I suppose it's down to personal taste. The method I used was to mix up even amounts of Monastial Blue and Monastial Green oil colours, and then mix in an even amount of the flesh mix. This last addition of flesh mix is because tattoos are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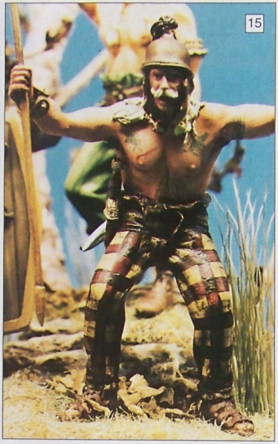
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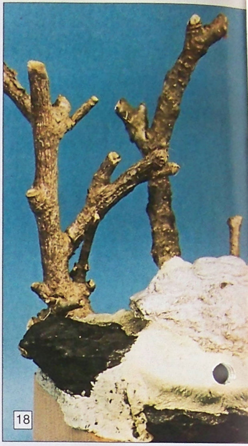
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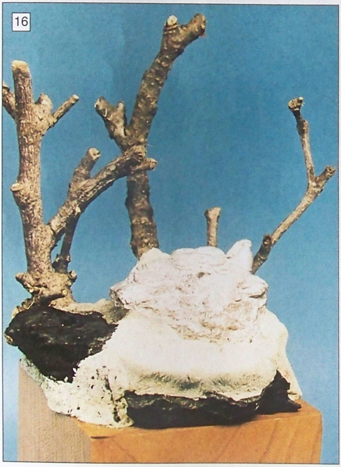
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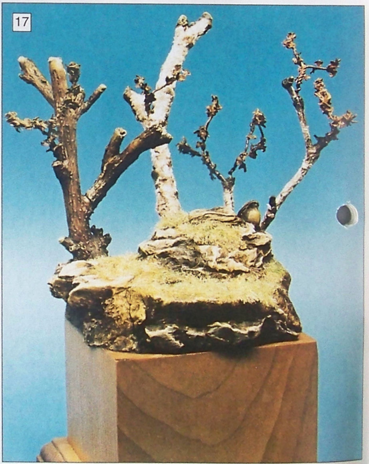
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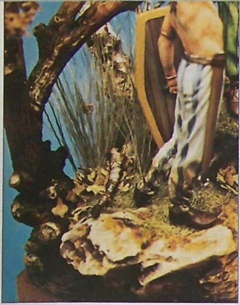
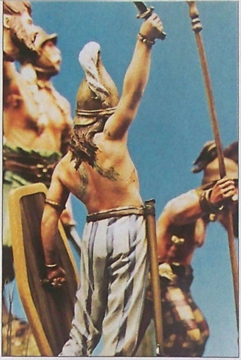
13. Elite's Celt finished and ready for mounting on the scenic base. 14. Time Machine's 'trophy hunter' painted and ready for fixing to the base. 15. Time Machine Celt converted by the author into the 'bad tempered' figure. 16. Scenic base in the early stages uses the cast white metal base from the kit plus natural coal and twigs all bound together with Milliput epoxy putty. 17. The first attempt! Completed scenic base that had to be modified later in the modelling sequence. See text. 18. Base and figures in place on the wood plinth type base. Branch 'extensions' to increase the overall height of the trees are set in Blu Tack in front of the base ready for positioning and painting. 19. The base front decorated with cast copies of an Icenei silver coin around a simple cross.





ABOVE: The groundwork is partly the Time Machine kit's cast base, coal and other natural materials which have been painted. RIGHT: Rear of the Elite Celt showing tattoos on his back and shield arm.

inks lodged under the topmost layers of skin and the skin will act on the colour of the ink and fade it. I couldn't add the colour underneath the skin tone, so I had to compensate by adding it to the colour of the tattoo instead, in the hope that it would work. All it took then was some reference material on Celtic designs, a fine pointed brush (I used a size 0 here, believe it or not) and a steady hand. Swearing and cursing was an optional extra dependant upon who, if anyone, was within earshot.

The arm banding is worth noting simply because I used a couple of different methods to do it. First, I painted a thick line with a very fine line on either side of it. (This is on the trophy holder; see **Photo 14**). Secondly, I tried a similar method, but once the paint had dried for half an hour or so, I used a brush dampened with a little white spirit to remove some of the paint in a random manner from the wider central band, hoping this might look like Celtic knot work. This being the method used on the bad tempered Celt. (See **Photo 15**). Finally, and I think this worked best, I painted two thin bands, and in between these did a variety of fine squiggly lines. This is on the wrist of the Elite Celt and I think this best mimics the effect I was trying to achieve. (**Photos 11 & 12**).

The Base

I wanted to try making a small scenic base, mainly along the lines of the respected American miniaturists such as Phil Kessling and Doug Cohen. I used a 60mm square plinth from Armstrong Bases to set the scene on. The initial idea called for the figures to be set in ascending height, with the bad tempered one at the front, and the 'trophy holder' at the back. I revised this so that the Elite model and the 'trophy holder' are just about side by side. I also wanted to use the base which the 'trophy holder' comes on, mainly because it had a tree stump on it that I felt would add to the scene.

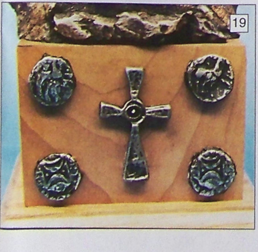


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Photo 16 shows how the groundwork was built up. I used a couple of pieces of coal as the rocks, mainly because this has a very fine texture to it and thus doubles as believable rocks in small scale, but any fine texture stones would do. I set the metal groundwork from the Time Machine figure on a balsa wood spacer to raise it to the height I wanted, and secured all this with wire and Milliput. The spaces were then filled in with more Milliput, and textured with a small stone and an old plastic disposable brush. Some small twigs were added at this point, and the bulk of roots at the base of each 'tree' simulated with the addition of more Milliput. The white metal tree stump from the kit ended up in the spares box after all, having been replaced with a longer piece of twig that seemed to work better in this position.

Once the Milliput was hard, holes were made for the wire that was to hold each of the figures in position. Having first tried out the position of each of the figures and adjusted them where necessary. The whole of the groundwork was primed and undercoated with a sand coloured acrylic. Once this had dried overnight, I added a coat of unthinned Burnt Umber oil paint. This was gently wiped of with the ever-useful (almost) lint-free cloth. Static Grass was glued in place and painted with enamels, along with some longer grass, which is deer hair.

Everything including the tree trunks was painted because a bare twig used on a base, just like a bare stone, looks exactly what it is, and because the shadows and highlights are not emphasised, the additional wood or rock looks out of scale and odd. Many fine figure and vehicle models have been spoilt by this simple omission of a coat of paint on the scenic base.

The trees were painted with oil colours, stippling the colours (Burnt Umber, Burnt Sienna, Yellow Ochre and white) onto the wood with an old brush, trying to pullout all the texture that was already there, and possibly simulate some more besides. I decided to have a go at adding some branches with leaves on, a sort of late Autumn or early Winter scene. For this I used wire thickened with super glue, and some miniature leaves that I acquired from Hudson and Allen Studios quite some time ago. (**Photo 17**). Some of the leaves were also sprinkled onto the groundwork and glued in place with white wood glue.

Once fully dry, the figures were added to their respective places on the groundwork to see how things looked. A disaster soon presented itself. I'd been too busy painting things, making things and generally being such a clever chap (there's a certain amount of sarcasm in the last part of that statement) that I hadn't planned things properly. The overall groundwork looked good, and so did the figures, but the trees were too short for what I wanted them to do, and that was to frame the whole vignette. I gathered a few thin branches which had helpfully fallen off the trees surrounding my home and these were grafted onto the existing herbaceous border at the back of the figures, and painted in to match the originals. The grafting was simply a matter of drilling the new branches to accept a thin piece of wire, this being mated to a corresponding hole in the appropriate tree. Gaps were filled with Milliput, and once the trees were complete, the figures could each be secured in their respective positions. (**Photo 18**).

In Conclusion

What can I say? Hopefully I don't need to say much, as the pictures will do that for me. I've really enjoyed converting a 54mm kit (after some subtle and encouraging hints from the Editor) and hopefully Rendall Patton won't have minded too much about me converting one of his figures. I think the figures are all very good, the Elite one being, perhaps, having the edge, but the poses on the Time Machine models more than make up for any shortfall.

If anything I wish I'd noticed the discrepancy in the arm length on the 'bad tempered' figure. I think I should have shortened the longer arm to match in with the other, but apart from that I'm happy enough with how it's all turned out.

Acknowledgements

As a final note, the coin pictured with the miniatures is a genuine Icenei silver piece that was very kindly given to me by a friend who does a lot of metal detecting when he's not modelling. I took mouldings off this, cast in white metal, to place on the corners of the base as a decoration. My thanks therefore to Gary Rayson for providing me with this as the nearest thing I suppose I'll get to a 'Regimental Badge' for the base! (**Photo 19**).

Dave Armstong of Armstrong Bases, for managing to get hold of the 'trophy holder' for me.

Availability

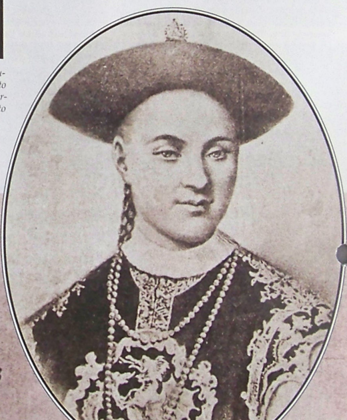
Elite Miniatures Celt is £9.95 plus 50 p&p from Historex Agents, Wellington House, 157 Snargate Street, Dover, Kent CT17 9BZ. Tel: 01304 206720. Fax: 01304 204528. Website: www.historex-agents.demon.co.uk Email: sales@historex-agents.demon.co.uk
Time Machine Miniatures available from Armstrong Bases, Olive House, Seaside Lane, Easington Colliery, Peterlee, County Durham.
Duro (Kneadatite epoxy putty), Optum Hobby Aids, PO Box 262, Haywards Heath, West Sussex RH16 3FR. Tel: 01444 416795. ■

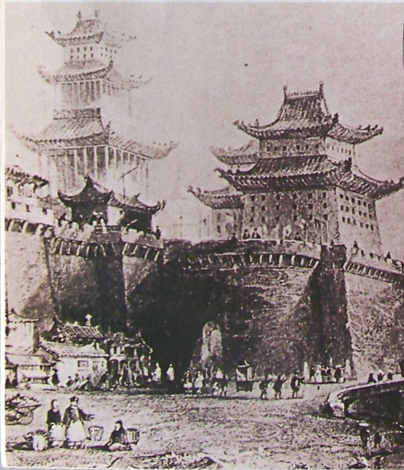
The Boxer Uprising

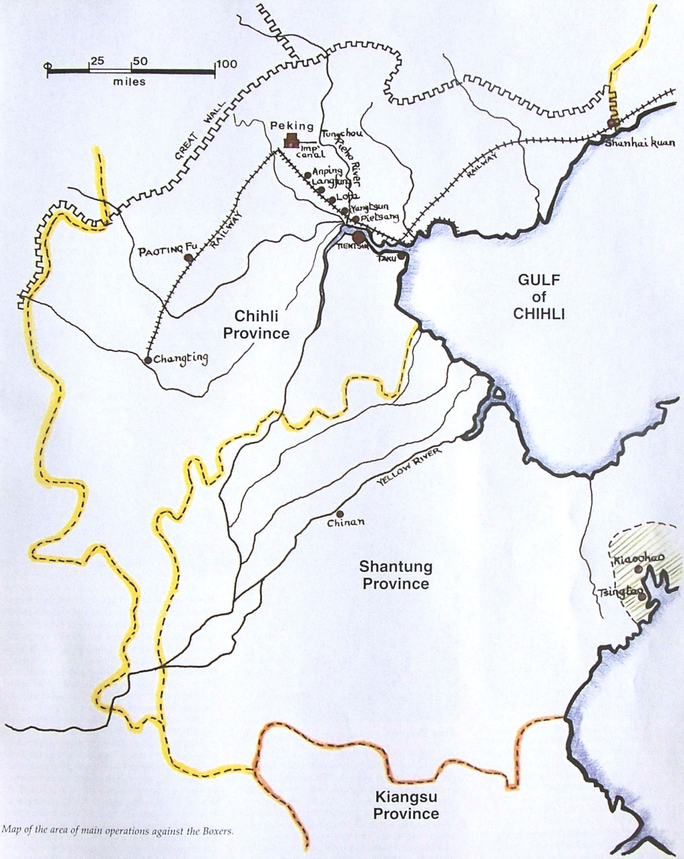
This month marks the Centenary of the Boxer Uprising in China in 1900. Bob Marrion sets the scene with the introductory article of a seven-part series that looks at the conflict and the forces involved

The month of May of the year 2000, of This Millennium, sees the Centenary of the Boxer Uprising in China. Although a relatively short war, it was full of incident, both barbarous and heroic with its siege of the Legation Quarter and the lesser known heroic stand by a handful of Italians and French sailors, priests and Chinese Christians at the Roman Catholic North Cathedral (or Pei-tang) in Peking.

ABOVE: The Empress Dowager, Suxi (or Old Buddha) entered the Court in 1852 eventually becoming the power behind the throne. Seeing the Boxer movement could be a threat to dynasty her first thoughts were to crush them. However, their growing support, particularly among members of the Court, finally gave her cause to secretly support them. This photo shows her wearing the elaborate court dress or Chao fu. RIGHT: Emperor Guangxu or Kwangsu, nephew of Suxi became Emperor in 1875 with Suxi acting as Regent, he being only four years old at the time. His modern outlook and attempts to introduce changes to the old imperial system brought about his downfall in 1898. BELOW: The North West Gate (Hsai-Kuo-Men) in the walls of the Chinese City through which the British force gained entry into the Tartar City virtually unopposed. (From a contemporary print).



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50
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miles
GREAT WALL
Peking
Tungchou
Imp' canal
Peiho River
Anping
Langfang
Lofa
Yangtsun
Pietsang
TIENTSIN
TAKU
RAILWAY
PAOTING FU
RAILWAY
Shanhai kuan
GULF of CHIHLI
Chihli Province
Changting
YELLOW RIVER
Chinan
Kiaochao
Tsingtao
Shantung Province
Kiangsu Province

Map of the area of main operations against the Boxers.

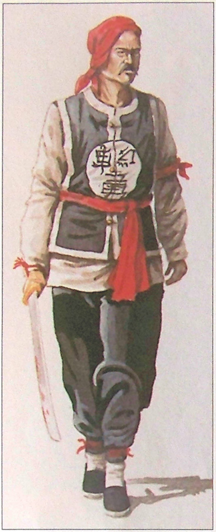
A recent showing on British television, of the film *55 days at Peking*, starring Charlton Heston and David Niven although spectacular for its action and supposedly representing the Siege of the Legations, bore little resemblance as to what actually occurred in China 100 years ago.

Numerous actions, besides the that around the foreign legations, were fought in the taking of the Taku Forts and the native Chinese city of Tientsin. The abortive Relief Expedition led by British Vice-Admiral Seymour, followed by the much larger force finally raised to relieve the Legations, plus numerous actions fought in pursuit of the Boxers and Chinese Army once the Siege had been raised, make this a fascinating campaign and a source of inspirations for military modellers and wargamers looking for something different. Imagine miniature figure studies and dioramas featuring the many different Chinese and foreign troops and the conflict does lend itself to well to the wargames table.

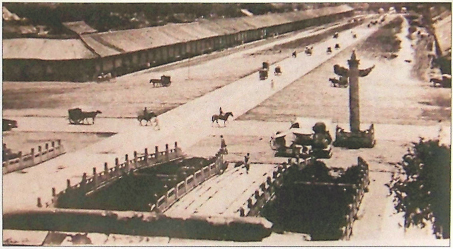
At the time there were many different ways of spelling the names of individuals and place names: Peking is now Beijing, Tientsin is now Tienjin, etc. For the purposes of the articles in this series, the names used at that time will be used.

Envious Western Eyes

The history of China and its peoples from earliest times is one of constant unrest and civil war, and although a land rich in mineral



ABOVE: The Chinese City looking south from the Hata-Men Gate. During the summer the area was covered with clouds of dust from the unmade roads which in the rainy season became a sea of mud. The houses or hutongs were normally grouped around small courtyards. (Navy Army Illustrated).
LEFT: A boxer based upon a photograph taken in Tientsin prior to the main uprising and an actual over garment which still survives in a private collection. BELOW: The Forbidden City after the Rebellion. this photograph was taken looking south of what is now Tianamen Square from a position above and right of the famous portrait of Chairman Mao. In the distance beyond the first gate is the ruined upper structure of the Chien-men. (Courtesy US Marine Corps via Gary Gibbs).



wealth, the ordinary Chinese peasant was a tiller of the soil, poor and oppressed and nearly always bordering on starvation. In the late 18th century, the rich deposits of coal, iron, copper, lead and tin, etc., were eyed enviously by the Western powers who eventually were granted trading concessions along the coastal areas. Prior to these concessions being granted, China, at that time the largest country on earth, had never been seriously surveyed, other than by a few intrepid missionaries and explorers.

By the latter part of the 19th century, anti-foreign sentiment through all stratas of Chinese society was brought about by foreign encroachment and economic domination, plus other factors, which included religious and political pressures, culminating in a grievous sense of injustice resulting in a serious outbreak of violence now known as The Boxer Uprising or Rebellion of 1900.

The Chinese

The Chinese are descended from nomadic Tartar tribes who, thousands of years ago, inhabited the vast wastes of what is now Siberia and by migration merged into the peoples of China, Mongolia, Tibet, Manchuria, etc., settling the northern province of Shensi. The people of northern China were a hardy and stalwart group, but always strongly opposed to any form of foreign intercourse. There were two stratas in Chinese society, the masses and the Mandarins (Mandarin comes from the Portuguese *Mandar* - to govern) or official ruling class, of which there were various grades (similar to the British Civil Service), all performing various functions. In many instances they were very corrupt, highly conservative in their views and also highly ignorant of the outside world until the influences of the West, through the concessions, commenced a change of outlook among the more open-minded and progressive of the ruling classes that foresaw the way for China to capitalise on its vast potential wealth. However, the conservative xenophobic element was by far the stronger force of government and far more influential than the progressives.

The Boxers

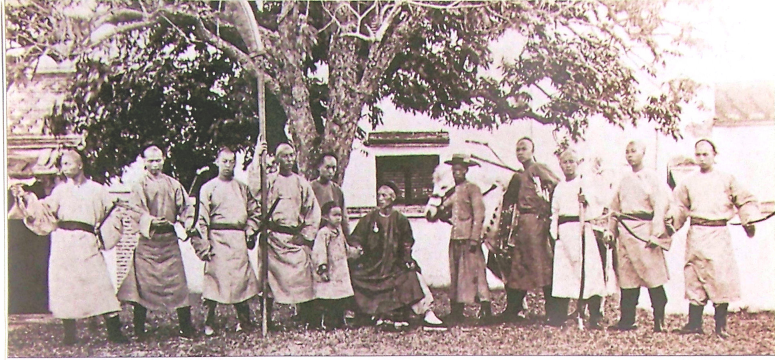
The *I-Ho-Ch'uan* (United League of Chinese Patriots), or 'Secret Society of the Righteous and Harmonious Fists', or 'Boxers' as they became known by foreign nationals in China, were in great strength in the northern provinces of China, particularly in Pechili and Shantung. Off-shoots of various sects which had fermented unrest and various uprisings since the late 18th and 19th centuries, by which time they had adopted the title of 'Righteous and Harmonious Militia'. Their aim was ever more to exterminate all foreigners, and particularly Chinese Christians, all engaged in foreign pursuits and using foreign articles, with particular hatred towards the railway system.

Steeped in the practices of the magic arts of Taoism and other superstitions the Boxers were comprised of the lower orders and peasant classes of society from the northern provinces of Chihii and Shantung, although a few scholars, merchants, tradesmen and Buddhist monks were to be found among their rank and file. They believed that they were imbued and empowered with supernatural powers, which made them impervious to bullets and their powers could even make them fly. Initially they also shunned the use of firearms, preferring to use the traditional pole arms and edged weapons, but soon learned the advantage of the use of the gun. All China's ills were blamed on all things of foreign influence by the Boxers.

Eventually the malignant anti-foreign fanaticism began to be extended to the officials of the Court, although many of those officials who were forward thinking did not believe that China had the military might or means to expel foreigners who were backed by their powerful navies and armies. Such moderate and progressive thinking officials, however, were quickly removed and executed, although curiously, governors and officials of the southern provinces maintained good relations with local foreigners, considering the unrest to be a complete folly which would lead to the Western or Allied Powers extracting a terrible price and revenge - and so it proved to be!

The Big Swords Strike

In 1897, when the first two missionaries (who were German nationals) were killed by members of the *Ta-tao hui*, or 'Big Sword Society' (yet another name of the Boxers), it gave the Germans a reason for demanding more territorial concessions with the occupation of Kiaochow and Tsingtao, which in turn set off further



ABOVE: This photo was captioned as 'Boxers' in a contemporary publication, but these men are more likely officer-candidates or soldiers of a high-ranking official or warlord. (Navy Army Illusrated). BELOW LEFT: The xenophobic and ultra-reactionary prince Tuan (or Chuan) one of the main supporters of the Boxer cause within the Imperial Court. He was banished once the Rebellion was over and also one of the few to escape the death penalty. BELOW RIGHT: The last known photograph of Li Hung Chang, China's main representative and negotiator at the peace talks in 1901.

requests for more concessions by the other major powers. Vigorously resisted by the newly appointed governor of Shantung province, Yu-hsien, a major supporter of the Boxer movement and cause in the province, his support started a major increase in the attacks on missionaries and Christians. The ultra-reactionary, Prince Tuan, aided by Prince Chuang and Grand Secretary Kang-i, impressed upon the Empress Dowager, Suxi or Tsu Hsi (as there was no written European alphabet, spellings of individual people vary considerably), that to use the Boxers, who after all were impervious to the effects of bullets, were the perfect instrument to banish and eliminate all foreigners and suppress further outside interests in China. Their influence gradually swung the opinion of the Court in favour of the Boxers.

Power Behind the Throne

The Express Dowager, Suxi, was the power behind the Imperial Throne. She came to the Imperial Court as a maid in 1852 and soon gained the position and status of consort to the Emperor Xianfang. Upon his death in 1861 he had not produced an immediate heir to succeed him and Suxi became Empress Dowager. With her own son, now the Emperor Tongzhi, Suxi gained even more power by manipulating the Court, which included assassinations of those who stood in her way. Emperor Tongzhi died in 1875, and in order to maintain her power base she appointed her four-year-old nephew, Guangxu as heir and Emperor, thus assuring her continued tenure as Regent. Introverted and parochial with little or no knowledge of the outside world, she played the more open-minded members of her court off against such ultra-reactionaries as Prince Tuan.

Emperor Guangxu was of a more modern outlook as a result of years of study of the culture and history of various Western institutions, which also included learning to speak the English language. His intentions of reforming China lead to his downfall and, in 1898, Suxi had him placed under house arrest and, with his more Western and modern-motivated advisers, went the way of all previous courtiers who stood in her way - to execution.

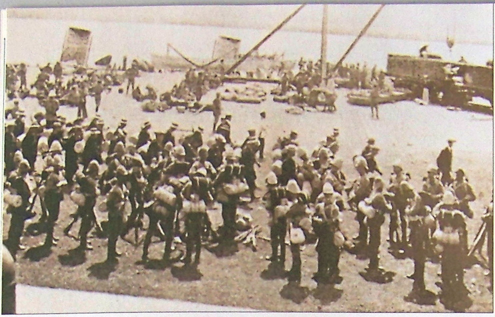
Immunity to Bullets

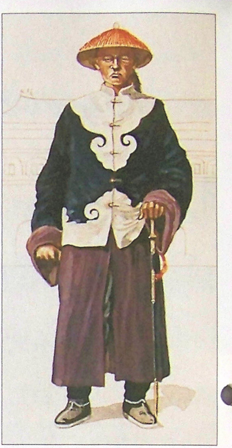
Such powerful support emanating from the Imperial Court gave the Boxers more cause to become even more audacious with ever-increasing attacks on railways and telegraph communications, considered to be prime examples of foreign enslavement. Large numbers of Boxers were summoned to Peking to prove their immunity to bullets. 'Immunity to bullets' was proved by the simple expediency of loading firearms with blanks before firing! Such 'demonstrations of invincibility' saw half of the regular Chinese troops flock to the Boxer cause and who were soon to be found acting as residency guards at the Palace.

The Boxers, although an ill-disciplined body with no apparent formal chain of command or leadership, were believed to be grouped into eight sects, 'Mansion' or groups, each sect being distinguished with its own identifiable colour. Each group had a basic unit known as a *T'uan* which usually controlled a village with its headquarters in a temple and consisted of anything between 25 and 100 Boxers. In the cities, particularly in Tientsin, the group was known as a *T'an* or *Lu* where there was loose leadership, with 'officers' being responsible for administration, training and provision of supplies for their members, who had to perform certain other duties in addition to wiping out Christians and 'foreign devils'.

Female Sects

At the time of the Uprising only three sects were identified as being active and amongst their numbers was an organisation of young girls between the age of 12 and 18 called 'Red Lanterns' or *Hung Teng Chao* whose functions and aims were similar, if not identical to the Boxers. This was most unusual, as Chinese women were then considered 'worthless and useless' apart from the childbearing role of motherhood and tending of the elderly. It was not unusual for a woman to be har-





ABOVE: Royal Marines (foreground) and Royal Navy personnel landing at Tientsin prior to entraining for the Seymour Relief Expedition. RIGHT: A regular Chinese Imperial Army officer.

nessed beside a bullock or donkey while her husband drove the plough. This particular organisation was first noted in Tientsin in May 1900 and they were distinguished by carrying red lanterns and handkerchiefs in their hands. Alongside the 'Red Lanterns' were further women's organisations called 'Green Lanterns', 'Blue Lanterns' and 'Cooking Pot Lanterns', the latter were responsible for providing Boxers with food from 'magic saucepans' which replenished their pots and pans when empty!

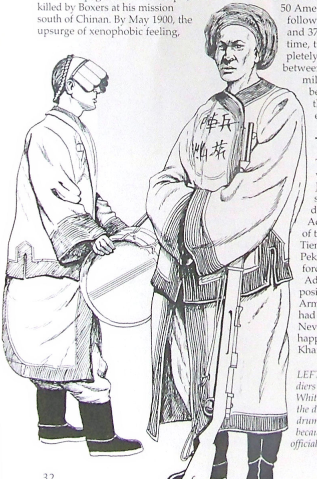
Precautionary Measures

On the 30th December 1899, the first British national, a missionary named The Reverend Brooks, and a representative of the Society for the Propagation of the Gospel, was killed by Boxers at his mission south of Chinan. By May 1900, the upsurge of xenophobic feeling, plus the growing support for the Boxer movement, resulted in the destruction of foreign property and outbreaks of further riots along the line of the Peking Railway, (yet to be completed) culminating in the massacre of 70 Chinese Christians at Pao Ting Fu about 50 miles to the Southwest of Peking. These ominous signs led to various foreign diplomats in Peking taking the precautionary measure of calling in more Legation guards from the various warships in Tientsin (now Tienjin) harbour.

The Chinese first assented to an increase in Legation guards provided such troops were limited to 30 per Legation. This proviso was completely ignored by the major foreign powers and the numbers of Legation Guards arriving in Peking at the beginning of June 1900 were - 75 Russians, 75 British, 75 French, 50 Americans, 40 Italians and 25 Japanese, followed on the 3rd June by 52 Germans and 37 Austrians. Almost at the same time, the Boxers, who by now were completely out of control, cut the railway between Peking and Tientsin (about 80 miles in distance) with the conclusion being reached by foreign diplomats that the Imperial Court were bent on eliminating all foreigners in Peking.

The Boxers Attack

The first attack on foreign property within Peking occurred on the 9th June 1900 and further help was sought from Tientsin. The following day a telegraph was sent to Vice-Admiral Seymour at Taku at the mouth of the *Pei-ho* river, about 30 miles beyond Tientsin. On receipt of the telegram from Peking, it was decided to mount a relief force to be dispatched immediately with Admiral Seymour in command. The disposition of the regular Imperial Chinese Army was in doubt as no reconnaissance had been made to this effect. Nevertheless, bearing in mind what had happened to General Gordon in Khartoum a few years earlier, an expedition by rail was to be launched without further delay, with a train journey which should take no longer than four hours. Today the journey time by road is two and a half hours.



LEFT: Chinese Imperial Army regular soldiers based on a photograph in the Black and White Budget. It is interesting to note that the drummer carries a European type snare-drum. The eyeshade head-dress is also of note because this was a form of apparel worn by official executioners.

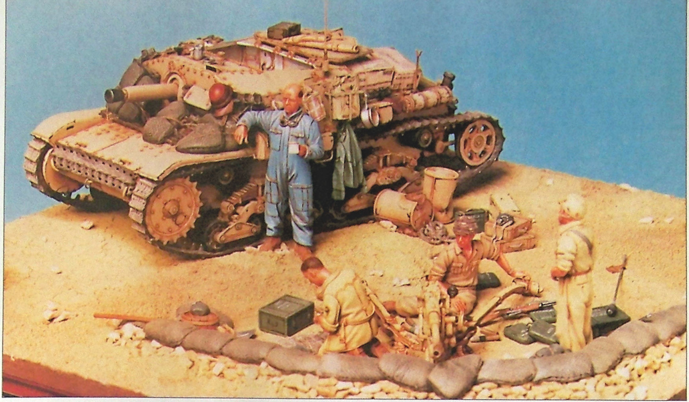
The Northern Railway was a British enterprise started in 1887. In 1896 a continuation of the line to Peking was authorised which was completed in 1898, its total sphere of operation being from Peking to Chengting, about 100 miles to the South West and from Peking to Tientsin and turning north-east towards Newchang, Manchuria (leased to the Russians in March of that year). At the time there were about four trains per day in each direction travelling at an average speed of 15 miles per hour. Although the terminus was Peking, in actual fact this was a considerable distance (about two miles) from the city itself, and well outside the city walls as it was generally recognised that the sanctity of the Imperial residence would be contaminated by any closer contact with this new species of 'foreign devils' work! An electric tramway had been started around the end of 1898 from the railway terminus to one of the gates of Peking.

Place Names

Names and places of old China under the Wade-Giles traditional romanised system have since altered under the modern Pin Yin translations. Below is a short list of the more common places mentioned in the texts.

Wade-Giles	**Pinyin**
Peking	Beijing
Tientsin	Tianjin
Sian	Xi'an
Chihli Province	Hebei
Shantung Province	Shandong
Gulf of Chihli	Bo Hai
Peit'ang	Beitang
Taku	Dagu
Kiangsu Province	Jiangsu
Hatamen	Ha Ta Men
Qianmen	Ch'ien Men

Next Issue - The Seymour Relief Expedition ■



Fabrizzio Faggion's diorama 'North Africa 1942' won him a Gold Medal and the Trucks and Tracks' Best of Show award.

Trucks & Tracks 2000

Robin Buckland reports from this year's show.
Photographs by Fraser Gray

The end of February saw the first major UK model show of the Millennium, and for yet another year the weather stayed relatively kind to us. It was dull, it was windy and there was some rain, but no real winter weather to put off visitors from coming from far and wide to the Leas Cliff Hall in Folkestone.

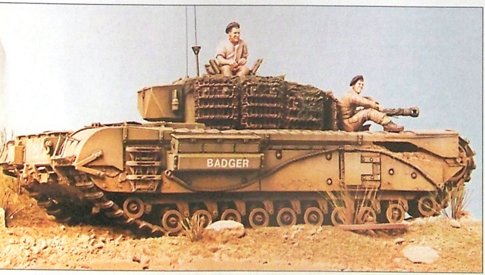
First thing to greet visitors when they arrived outside the venue was an ex-Belgian Mark Vc Sherman Firefly (M4A4) mounted on a low-loader, along with other military vehicles such as Land Rovers and an Abbott. I was only able to visit on the Sunday but I am told Saturday was its usual busy self.

Breaking the pattern of previous years the Sunday was also a busy day and a number of traders mentioned to me how the Sunday has, in the past, been traditionally that bit quieter, but not so this time.

For me, and I suspect many others, the show breaks into three main opportunities. These are the competitions, the trade stands and the chance to meet and chat with friends both old and new.

I'm going to let Fraser's photos tell most of the story, but I'll look briefly at some of the main points under the three headings I have already outlined. For the benefit of those who have never visited the Leas Cliff Hall, which is of course the normal home to Euro Militaire as well as Trucks & Tracks, a brief guide to the layout of the venue. The hall is built into the cliff on the sea front overlooking the English Channel. Entry is at the top, through a glazed cupola-shaped structure on the Leas, and you go down into what is best described as a Foyer, where there are a small number of trade stands. More stairs then take you down into the main hall, with a stage facing you as you walk down the stairway. At both sides there are balconies looking down over the whole floor of the main hall. Turning left and moving to the far corner leads to more stairs that take you on down to a third level in the Channel Suite. That's the tour, now the rest.

Fabrizzio Faggion receives his Best of Show award from Mil Mod Editor Ken Jones.

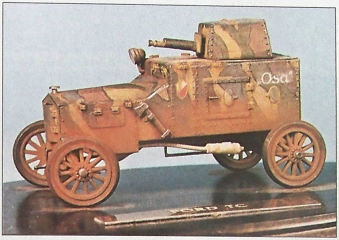


This 1:35 scale Churchill Mark VI by Matthew Farrer was Highly Commended by the judges.

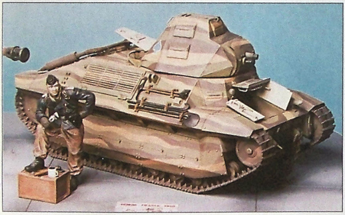
Competitions

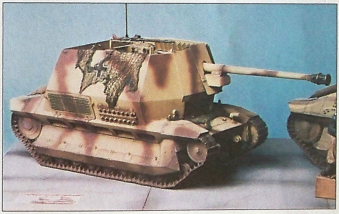
The competition tables were to be found on both balconies overlooking the main hall. There were the larger 1:35 scale classes, with kits, conversions and dioramas on one side and then small scale and civilian classes on the other. Having been involved in the judging on one of the 1:35 scale and above classes

ABOVE LEFT: Neil Hewlett's 1:76 scale diorama 'Road to Dunkirk' won a Bronze Medal in Class 5. ABOVE RIGHT: Silver Medal for this scratch-built 1:35 scale Panzer Züge BP 44 by Imre Kovács and Karl Mat.



ABOVE: LEFT: John Tapsell's 1:35 scale Colombian army Greyhound with an anti-aircraft quad .50cal turret was a conversion of Tamiya's M8 and Highly Commended. ABOVE RIGHT: Ford TC armoured car in 1:35 scale built by Alan Webb. BELOW: A pair of 1:15 scale models - the French FCM 36 tank and a German conversion made on the chassis, the 7.5cm PaK 40 L/48 auf Gw FCM(f) - saw Hervé Corroyette awarded a Gold Medal.





with a lot of entries, I am confident in saying what a high standard of modelling we saw entered. The awards now follow the method of Gold, Silver and Bronze awards plus Highly Commended and with such fine differences to decide between them I, for one, was really glad not to have to try and pick a 1st, 2nd and 3rd!

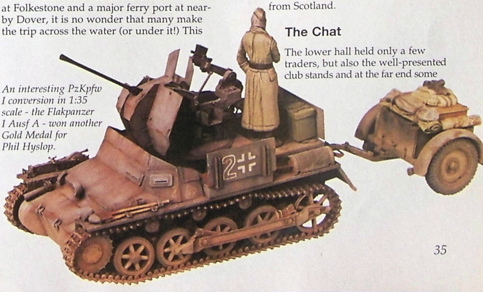
The prizes were this year presented by our Editor, Ken Jones, who was also volunteered to comment on the show with other modellers to the roving BBC Radio Kent reporters broadcasting live from the hall. Congratulations to everyone who entered, whether you won any prizes or not.

Traders

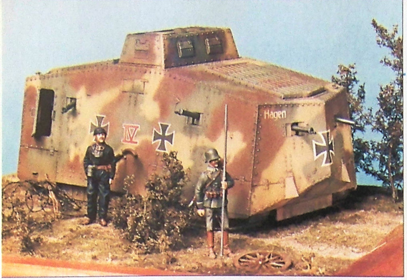
There were far too many traders for me to even attempt to try and list them all so my apologies to anyone who I miss. I will cover new releases in 'Small Scale Scene' over the coming months and so have not even attempted to do so here. In the main hall were tools, kits in all scales and materials, with resin, metal, mixed media and straightforward plastic kits to books, figures, accessory sets and photo-etched brass detail sets. With a venue so close to the Channel Tunnel at Folkestone and a major ferry port at nearby Dover, it is no wonder that many make the trip across the water (or under it!) This was evident with so many visitors from France, Belgium and Holland among others. Some visitors from mainland Europe probably have a shorter journey to be there than those who had made the trip down from Scotland.

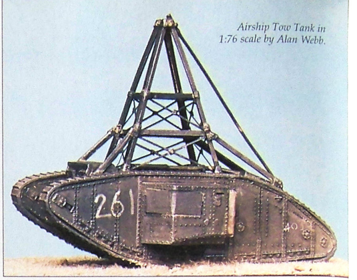
The Chat

The lower hall held only a few traders, but also the well-presented club stands and at the far end some



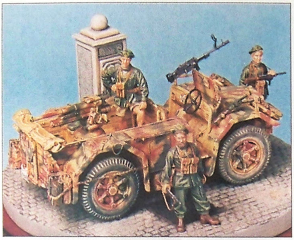
An interesting PzKpfw I conversion in 1:35 scale - the Flakpanzer I Ausf A - won another Gold Medal for Phil Hyslop.

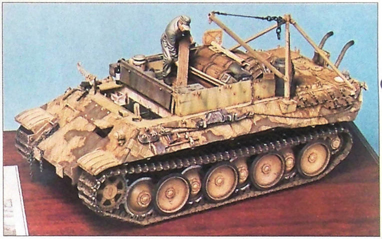


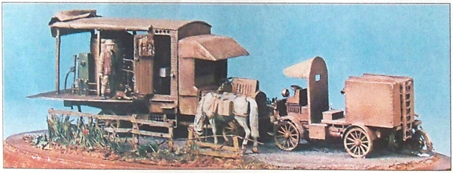


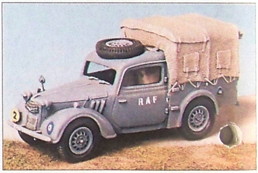
Airship Tow Tank in 1:76 scale by Alan Webb.

ABOVE LEFT: A 1:35 scale WWI Sturmpanzer A7V by Gyula Seres. BELOW LEFT: Stefano Badalucco's 1:35 scale scratch-built Spa AS43 won a Gold Medal for its builder in Class 2. BELOW RIGHT: A Silver Medal was awarded to Maryn van Gils' 1:35 scale Bergepanther.

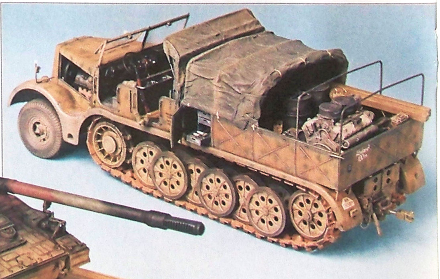


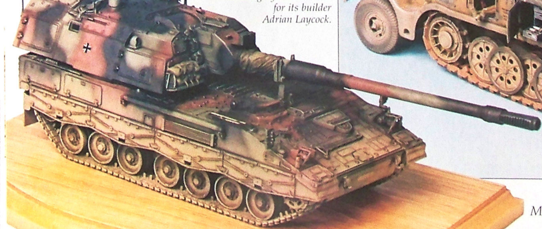


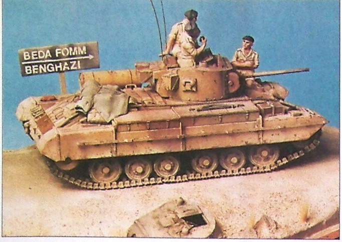


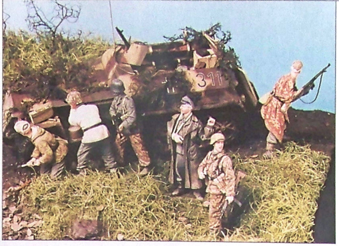


ABOVE: 'Water Wizards' - a 1:76 scale WWI water supply unit modelled by Graham Cobb. ABOVE RIGHT: A Highly Commended 1:48 scale Austin 10hp utility in RAF markings built by Simon Titterington. RIGHT: Tamiya's 1:35 scale FAMO was given the detail treatment and won a Silver Medal for its builder Rudi Meir. BELOW: Revell's 1:35 scale Panzerhaubitze 2000 won a Highly Commended for its builder Adrian Laycock.

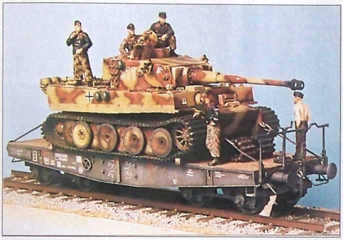


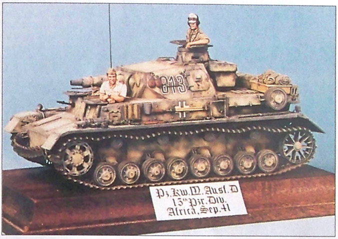


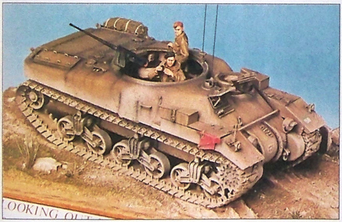


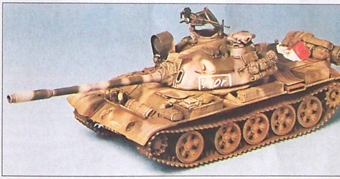


ABOVE LEFT: Valentine Mark I of 50 RTR, North Africa in 1:35 scale was awarded a Bronze Medal for its builder Neil Hewlett. ABOVE RIGHT: David Parker's compact 1:35 scale 'Ambush' diorama used Dragon's SdKfz 250 and assorted figures but failed to catch the judge's eye in Class 3 for dioramas. (The diorama was featured on the cover and inside Mil Mod Vol.30 No.3). BELOW LEFT: Tiger I on a flat rail car was modelled in 1:35 scale by Paul Barker. BELOW RIGHT: PzKpfw IV Ausf D of 15th Panzer Division, Afrika Korps won a Gold Medal for its builder, Phil Hyslop.



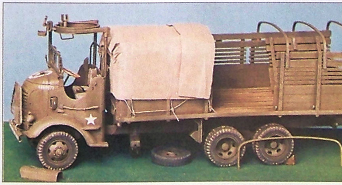






ABOVE: A Bronze Medal winner - Syrian T-55 in 1:35 scale by Jan Goos.

ABOVE: 'Looking out for the lads' - Resicast's 1:35 scale Ram Kangaroo earned a Gold Medal for its builder Matthew Farrer. RIGHT: Scratch built GMC AFKWX 353 in 1:35 scale took a Silver Medal for Françis Bernard.

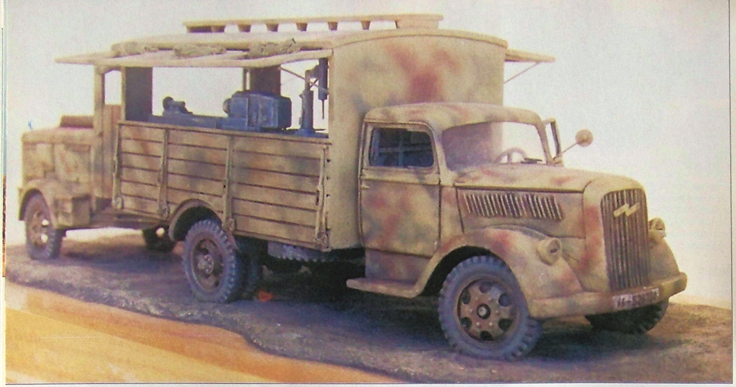


Best Trade Stand Award went to Cromwell Models where Mrs Anne Brown accepted the trophy from Ken Jones on behalf of the organisers of Trucks and Tracks.

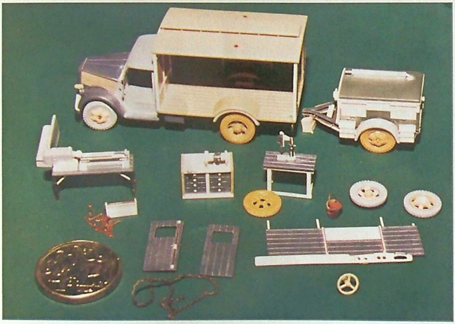
seating and somewhere to buy food and a cup of tea. A quieter haven from the bustle of the main trade hall above and where you could stop for a more leisurely chat with friends. Up above, in the main hall there was more serious 'business' going on with its easy access to the bar!

I'd like to say thanks to all the clubs who put effort into their stands. Many of these displays held models that would have been more than worthy entrants in the competitions.

Well Done to the organiser, Trevor Claringbold and his team, and thanks to all who helped it work so well. If you haven't been to Tucks & Tracks, try the next one, at the end of February 2001. ■



BELOW: The driver's side door was cut open and interior detail added, the new dash (with acetate dials) is visible in the lower right. Inspiration for the drill press, grinder and benches came from a wargamer friend who had a resin workshop in his collection. The masters for the front and rear wheels along with the resin copies can also be seen.



Wehrmacht Workshop

Rob Fraser combines Airfix and Esci kit parts to build an Opel Blitz Workshop Truck in 1:76 scale

As long as I can remember German soft skin vehicles have always held a certain fascination for me. One of their major attractions is the vast array of different makes, manufacturers and the myriad of variants and body types (not to mention liveries), used during the course of the Second World War.

Some time ago I acquired *Trucks of the Wehrmacht* published by Schiffer, and on page 128 there is an interesting picture of an Opel Blitz ‘Type S’ with a workshop body which caught my attention as a future project. This shot, along with some 1:76 scale plans from the old Bellona series, were the catalyst for undertaking this model in small scale.

There are kits already available of both the 4x4 ‘Type A’ (Airfix 1:76 scale), and the 4x2 ‘Type S’ (Esci 1:72 scale). The problem I encountered was, that while I was after a 4x2 Type S, I wanted it in my preferred scale of 1:76, not 1:72!

I had read somewhere that the Esci kit was actually closer to 1:76, so my initial intention was to simply graft the Esci cab onto the Airfix chassis. I soon realised after checking my references and searching out as many pictures of the real vehicles as possible, that the task I had set myself was going to be a little more involved than I had first thought. However, by necessity, we small scale modellers are a pretty resourceful lot, so in the end I simply decided to combine the best features of both kits to come up with the desired result.

Cab

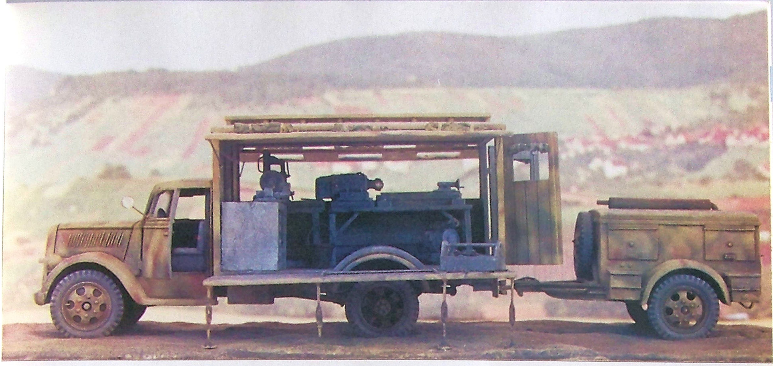
The mudguards from the Esci kit are a little too wide so they were sanded to the correct profile, then along with the radiator and bonnet they were attached to the Airfix cab. I wanted to detail the cab interior, so I opened up the driver's door so more could be seen, this was then thinned to scale and internal handles and hinges added.

A new dash (complete with suitably sized acetate gauges from a Waldron 1:48 scale aircraft instrument sheet), and a firewall were made from plastic card. Foot pedals, gear levers and switches were fashioned from various lengths of sprue, rod and strip. The gear knob is actually a small drop of super glue. The headlights are from the Esci kit with blackout slits fashioned from Milliput. The Notek lamp and mount are from the Airfix kit, reshaped and thinned to scale.

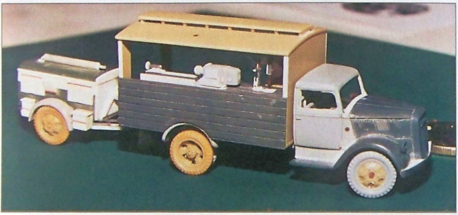
The windscreen is acetate cut from a shirt box, polished with some toothpaste on a soft clean cloth to remove any scratches. So that the screen would fit neatly a small trough was cut along the underside of the roof which, if done carefully, allows the windscreen to be virtually popped into place and unsightly glue marks can be hidden from view.

Chassis

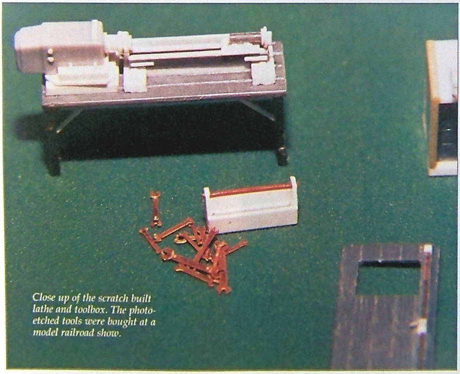
I used the Airfix chassis, but there are two large storage bins which first have to be removed from the sides for this project. The front springs and axle are from the Esci kit and the axle wheelbase was reduced slightly.



The lower side of the body can be supported as a working surface by four supports in the down position.



The dark grey plastic is the Esci kit .The light grey cab area is the Airfix 4x4 cab, while the workshop body is the Esci Opel ambulance body suitably shortened. The white areas are Milliput filler which was used to blend in various components. The Sd.Anh.23 generator trailer started life as the trailer from the old Airfix M3 Half Track kit!



Close up of the scratch built lathe and toolbox. The photo-etched tools were bought at a model railroad show.

Wheels

Esci's wheels are very close to 1:76 scale, but the tyres are too big and the Airfix hubs are the wrong pattern and look more like a modern day sports car rim!. So I cut the hubs from the Esci wheels and added them to the tyres and rims of the Airfix kit. Small holes were drilled in the rims and tyre valve stems from short lengths of stretched sprue were inserted. These were then cast in resin and copies made for future projects.

Workshop Body

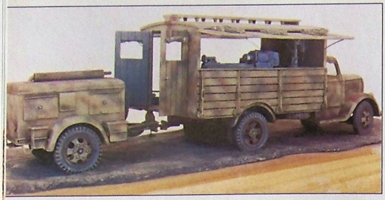
The workshop body itself is the Esci ambulance body shortened in length to suit the Airfix chassis, but with the side panels discarded. The drop sides are fashioned from the styrene plank sides from the Esci Opel truck tray. The small canvas window covers are 'roll your own' cigarette papers soaked in white glue. This paper has a very fine grain and is ideal for blankets, bedrolls, and tarpaulins, etc., in the smaller scales. The securing straps are strips of lead foil cut from the top of a wine bottle.

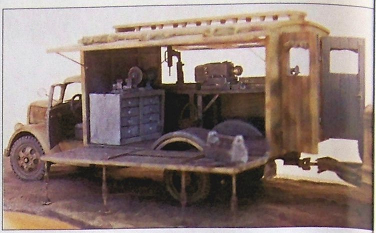
Benches and Tools

There are very few pictures of the interior of German workshop trucks available, so a little bit of artistic license was used. Inspiration for the drill press, grinder and benches came from a wargamer friend who had a resin workshop truck in his collection, plus resin items I had seen in 1:35 scale also helped with layout ideas. These were all made from scratch from various shapes and lengths of plastic card. The tiny photo-etched tools were bought at a model railway shop. A tool that I have found invaluable, and one that, I can't recommend highly enough, although it's an expensive initial outlay, is a 'punch and die' set from one of the various manufacturers. It was used for numerous tasks during the construction.

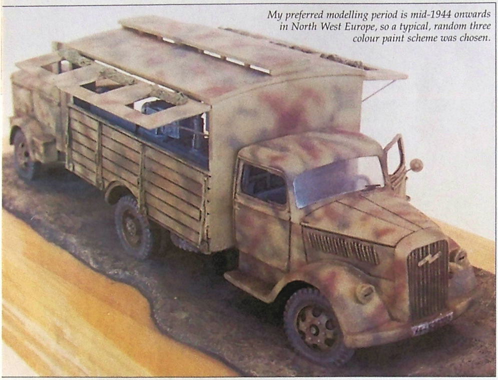
Generator Trailer

The generator trailer, *Sonder Anhanger 23,* was perhaps the easiest part of the whole project. The basis for its body was the trailer from the Airfix M3 Half Track kit. It was chosen for its overall shape and dimensions (except for the length which had to be





ABOVE: The rolled up canvas window blinds are very fine paper from roll your own cigarette papers with lead foil strips for the straps. RIGHT: The driver's rear view mirror is a small plastic disk with polished metal foil for the mirror surface.



My preferred modelling period is mid-1944 onwards in North West Europe, so a typical, random three colour paint scheme was chosen.

reduced slightly). The mudguards came from the spares box, the rest of the detail is from various shapes and sizes of plastic strip, card and rod. The wheels are cast resin copies of the front wheel master for the Blitz.

Paint Job

My preferred period is post-invasion, NW Europe and this, along with recently having bought a new Aztec airbrush, made me keen to try my hand at a random three-colour paint scheme. I used Tamiya acrylics lightened slightly. In my opinion, if paint is applied straight from the bottle quite often the strength of the colour can overpower small scale models and, therefore, you lose that much sought-after 'scale effect'. I softened the lightest major colour (i.e. overall sand in this case) with a few drops of white, then this colour was used as the lightening agent for the secondary colours of red brown and olive green. This method tends to blend the colours instead of distorting them as just adding white paint sometimes can.

Something which I have found very important when using an airbrush is to make sure the paint is thinned to a consistency which is similar to that of watered down milk. Also make sure you invest in a moisture trap, otherwise water will splatter your paint job at a crucial point and you will have to start all over again. (The voice of experience speaking!) Once the camouflage was complete and left to cure for several days a mixture of thinned Humbrol flat black and Burnt Sienna oil paint was applied by capillary action along door, engine and radiator panels.

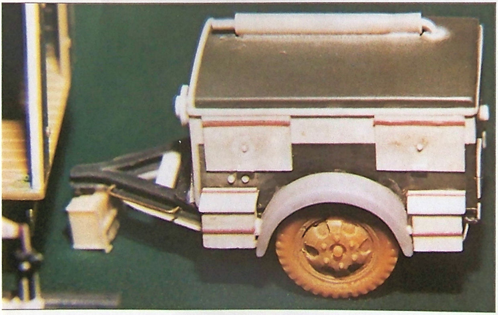
The cab and workshop interior were painted grey and lightly dry-brushed. A soft lead pencil was gently rubbed on the corners of what would have been metal surfaces to represent wear and tear. Pastels were used sparingly so as not to overpower the finished model.

In conclusion

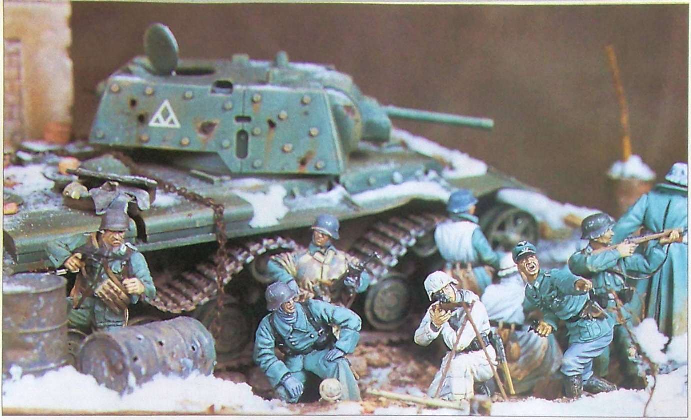
So there you have it. With a little bit of research and effort an unusual and interesting variation to the existing range of commercially available Opel Blitz kits can be created.

Acknowledgements

I would like to thank James Blackwell for his photography of the model under construction and his expert airbrush tuition in helping me master the acrylic paints. Also many thanks to Brett Green for his excellent pictures of the finished vehicle. ■



Close up of the generator based on the trailer from the Airfix M3 Half Track kit. Various lengths, shapes, and sizes of plastic rod and strip along with discs from a punch and die set were used during its construction.



ABOVE: The defenders in the shell crater behind their barricade set up in front of the Soviet tank. BELOW: Overall views of the diorama.

A Hopeless Endeavour

Richard Jarrell describes how he made his 'Eastern Front' diorama In 1:35 scale

In August 1942, Hitler's War Machine was attacking Stalingrad, 'The Holy City of Communism'. Stalingrad was bombed from the air and shelled from the ground and the city named for Stalin was rendered to a pile of rubble. Due to the superiority of both men and equipment, the Sixth Army and Fourth Panzer Division took control of most of the city in short order; but the victory was short lived.

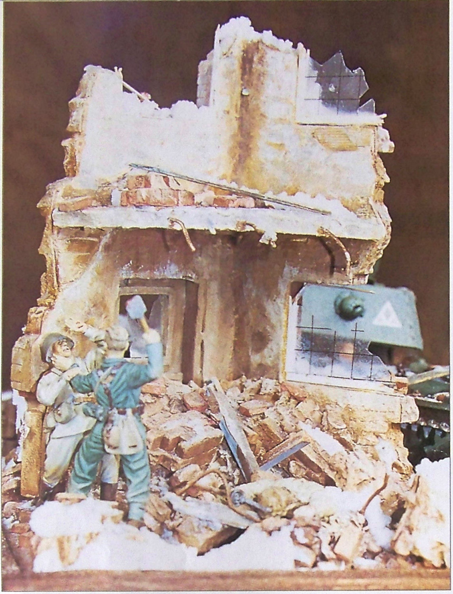
As the weeks turned into months, a dogged 'Battle of Attrition' took hold of the German soldiers who began to panic as food and ammunition dwindled down to nothing. As the weather and their situation grew worse, the German Sixth Army fought only for survival. It was clear that victory was a 'Hopeless Endeavour'. This diorama depicts the last days of this struggle.

Base and Groundwork

The base is an unfinished picture frame with a sheet of 1/8th of an inch thick plywood glued to the inside of the frame. The frame was sanded, then sprayed with a flat, dark brown enamel paint.

The groundwork began as several pieces of Marine Insulating Styrofoam, glued together with white glue. When the glue had set, the Styrofoam was mounted onto the plywood with glue and allowed to dry. Using fine sandpaper, the sides of the Styrofoam were sanded and strips of wood veneer were glued around the edges of the Styrofoam to create a border.

A hot knife to melt the Styrofoam formed the bomb crater for the tank and soldiers. The groundwork was then formed by using Durham's Water Putty. I mixed the Durham's Water Putty to the consistency of honey and it was poured over the Styrofoam and allowed to set until almost, but not quite, hard so the ground contours could be sculpted. After the putty had hardened, a mixture of half white glue and half water was brushed onto the groundwork until it was thoroughly covered. Next, a mixture of sand,



ABOVE: *Inside view of the ruined building with some hand-to-hand combat in progress.*
BELOW: *Scene in the front of the disabled Soviet KV-1 tank with the German general leading his men in a 'last stand' against overwhelming odds.*

small gravel, and assorted debris was scattered over the groundwork and when this had dried, it was painted with opaque watercolours and then dry-brushed with oil paint.

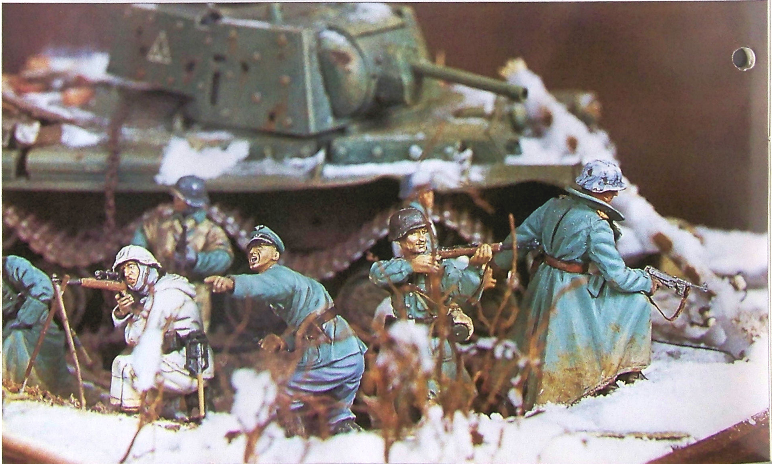
Snow was added to the groundwork using Hudson & Allen's 'Powdered Snow'. The drifts were done by adding water to the snow mixture and applying chunks of the mixture in various places. Dried roots were inserted into the wet snow to create bushes. When all the snow had been applied, a very light coat of hairspray was used to keep the snow in place.

Ruined Building

The factory ruin is a combination of an Italeri kit and some scratch building. The interior walls were made from thin sheet plastic, glued to the inside of the Italeri kit. The walls were then textured with a spackling medium (Polyfilla). The partial second story flooring was made from bonded styrofoam and glued in place with white glue. The window frames are balsa wood and the window glass was cut from clear plastic. The door is a kit item, with clear plastic for the window.

After I'd assembled the building, the entire structure was painted with opaque watercolours and dry-brushed in oils. When the paint was completely dry, pastel chalks were used to add further weathering. The light on the front of the building was made from an inverted British steel helmet and solder wire. The helmet and wire were painted a metallic grey. The poster is a Verlinden product, which was torn and dirtied with pastels.

The rubble for the outside and inside of the building was made by carving chunks of styrofoam packaging into different sizes and gluing them into place with white glue. After the Styrofoam had set, it was coated with diluted white glue brushed on. While the glue was still wet, sand, pebbles, bricks and other debris were added. When everything had set, the rubble was painted in the same manner as the building.



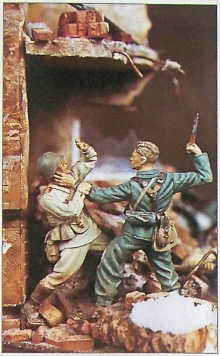
The cobblestone road was carved out of Durham's Water Putty. When dry, it was painted in oils and highlighted with pastel chalks. The oil drums and jerry cans were built from a Tamiya kit, which was built straight from the kit and painted in enamels and weathered with oils. The wooden crates are kit items from Verlinden, which were painted with enamel paint. The telephone pole is a kit item from Italeri cut into shorter and longer sections. Balsa wood was glued to the ends of the pole and then splintered to represent where it had been broken. I used electrical solder wire, painted black for telephone wires.

The Tank

The Russian KV-1 is an old Tamiya kit, built straight from the box. Since the tank was going to be knocked out, I saw no need for the added expense of buying a detailing kit for it. However, the front fenders were removed and replaced with bent lead foil to represent the wear and tear of battle. The chain is a kit item from Tamiya and the pieces of discarded clothing on the tank were made from epoxy putty. The tank was painted in enamels, then weathered with oil paints and chalk pastels. The shell damage to the turret was done with a Dremel motor tool and the rust effect was achieved with thinned oil paint. The thrown track was bent and shaped to the desired effect and then fixed in place with super glue.

Figures

The figures used in the diorama are a combination of stock figures and converted figures. The two figures locked in combat are from Warrior with no modification. The dead Russian soldier is a modified figure by Yanks. The machine-gun crew are also stock figures from DML, which were built without modification. The sergeant (close up) is a Warriors figure built without modification, except for the rifle sling. All weapon slings were made from typing paper and painted in oil to simulate leather. The wounded soldier and his comrade are stock figures by Cromwell. The three soldiers by the road are stock figures from Warrior.



Stock unmodified figures from the Warriors' range.

The figure behind the oil drums is a heavily converted figure using body parts from several kits. The kneeling figure in green is from Tamiya. The kneeling figure in the white snow suit is from the Tamiya sniper set. The pointing officer is a figure by M & K. These figures were built from stock. The three figures in the foreground, the general and the two soldiers, come from the Stalingrad kit by Warrior.

My painting method for figures is somewhat different from most modellers. I use thin transparent coats or 'glazes' of oil and enamel paints and there may be as many as six coats of paint to achieve the desired effect. Mud and dirt stains are not painted superficially onto the figures, but are mixed into the paint used to colour the uniforms. This process takes a considerable amount of time, but the results are well-worth the effort. Skin tones are done in enamel. I use oil paints to achieve the look of leather, wood, etc.

In Conclusion

Purist modellers, I am sure, will find a number of discrepancies in my diorama and for this I make no apologies. I consider the esthetic and overall appeal of the diorama to be more important than complete historical accuracy.

Acknowledgement

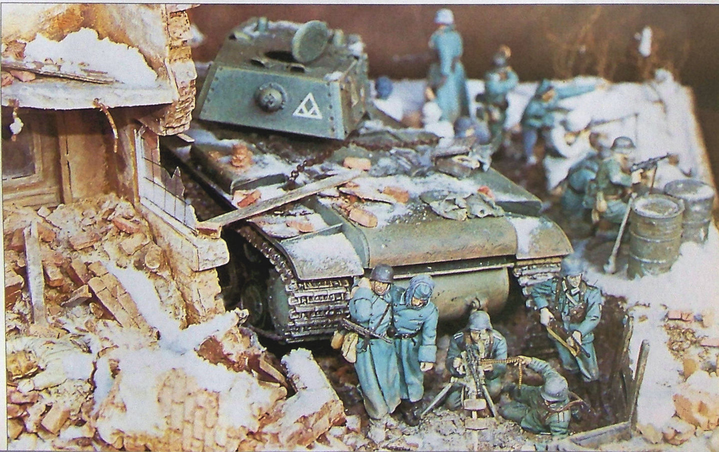
The photos were taken by Jennifer Culp from Legacy Studio.

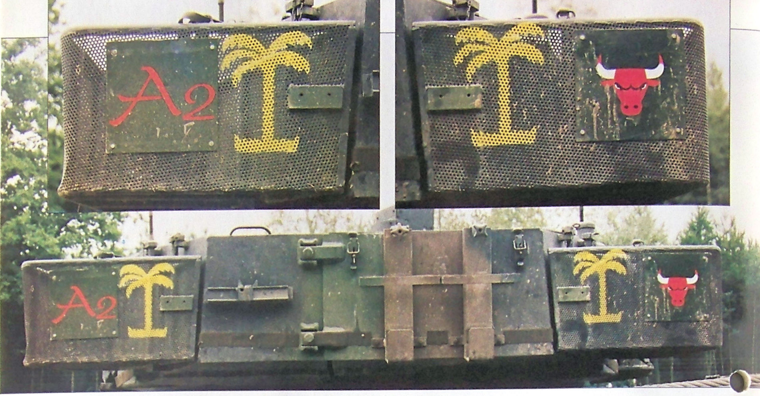
Availability

Hudson & Allen Studio, PO Box 82341,
Rochester MI48307 USA
VLS Corporation, 1011 Industrial Court,
Moscow Mills, Missouri 63362 USA.
www.modelmecca.com

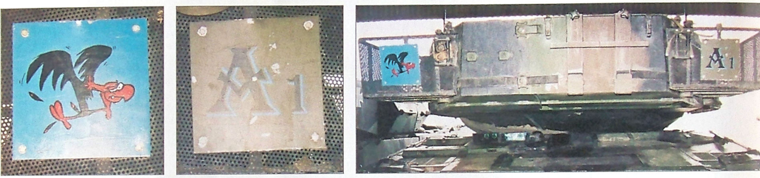
Durham's Water Putty is a repair compound, in powder form, available in the USA. It is a repair material which when mixed with water hardens in an hour. Once hardened it can be sawed, chiselled, sanded, polished, colour can added and it accepts paint. It has lots of uses, from reparing furniture, patching plaster and making figures in moulds. Donald Durham Co., Des Moines, Iowa 50304 USA. ■

BELOW: DLM machine-gun crew positioned at the back of the Soviet tank.

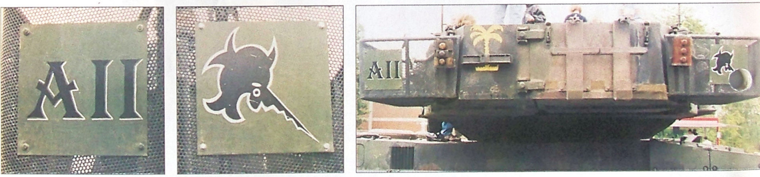




Y-810 882 of 2 Kompanie.



Y-810 849 of 4 Kompanie.

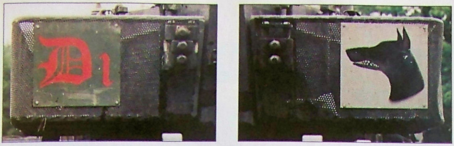


Vehicle and kompanie unknown.

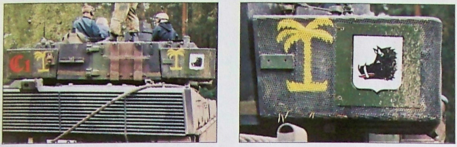
Leopard 2A5 Markings

Photographed by Andreas Kirchhoff

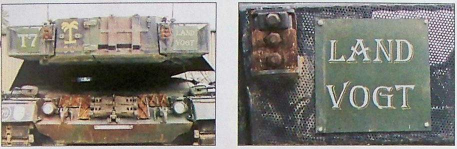
The Leopard 2A5 Tanks of *Panzerbattaillon 33* of the German *Bundeswehr* have seen service in Kosovo and unusual for modern German army vehicles the crews painted colourful individual and unit markings on their tanks. Andreas Kirchhoff took some pictures of the vehicles on their return to Germany. The significance of some of the markings is unknown - but those WWII *Deutsches Afrika Korps* palm trees, sans *swastikas*, look a little familiar. And wasn't that stylised Swordfish used on the side of a WWII *kriegsmarine* U-boat conning tower? It's one way of adding some colour to Italeri's Leopard 2A5 and the new Tamiya kit of the tank, which is released in Japan at the end of this month. ■



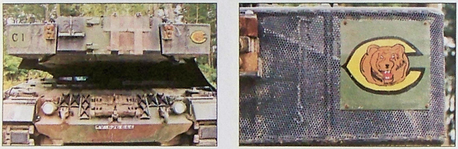
Y-810 944 of 2 Kompanie.



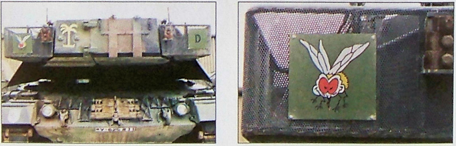
Y-810 909 of 2 Kompanie.


T7
LAND VOGT

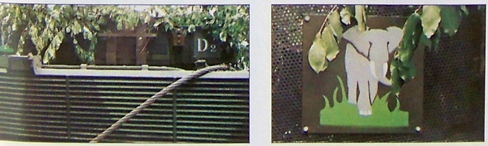
Y-810 895 of 3 Kompanie.



Y-626 644 of 3 Kompanie.



Y-625 811 of 3 Kompanie.



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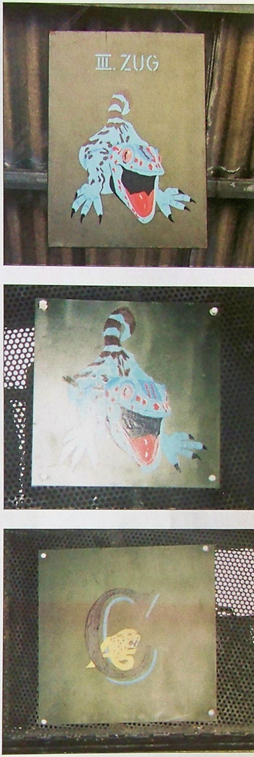
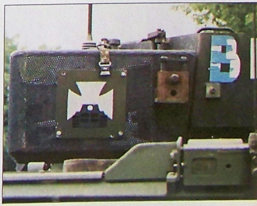


Y-810 891 of 4 Kompanie.



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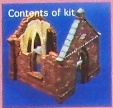


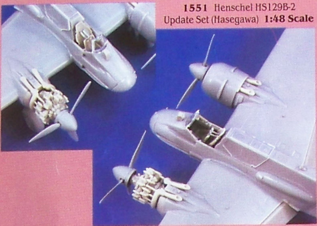
1559 Ardennes Chapel
1:35 Scale
(formerly Trophy Models)

1560 Ruined Trainstation **1:35 Scale**
(formerly Trophy Models)

Contents of kit

BELGIAN & GERMAN
Distributor
D'OFFICE B.V.B.A.
Karel Meyvisstraat 44
2660 Hoboken - Belgium
Tel.: 32 (3)/825.44.10
Fax.: 32 (3)/825.46.00
E-Mail :
VPBELGIUM@PANDORA.BE

1551 Henschel HS129B-2
Update Set (Hasegawa) **1:48 Scale**



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Tel.: 01304/206720
Fax.: 01304/204528
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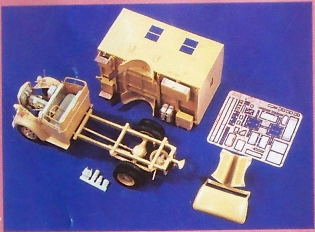

1556 Opel Blitz Update Set (Italeri) **1:35 Scale**

1553
Running for Cover
1:35 Scale

1557 Cuirassier Trooper 7th Regt. **120mm**

1554 US Navy Officer & Seaman **54mm**

NORTH AND SOUTH

the world in scale

1555
Jolly Rogers
1:4 Scale

1552 English
Longbowman Ca.1450
1:5 Scale

1558 US Mechanics
WWII - Korea
1:35 Scale